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# IUSEUMNEWS



Designed for Use—The Cooper Union Museum

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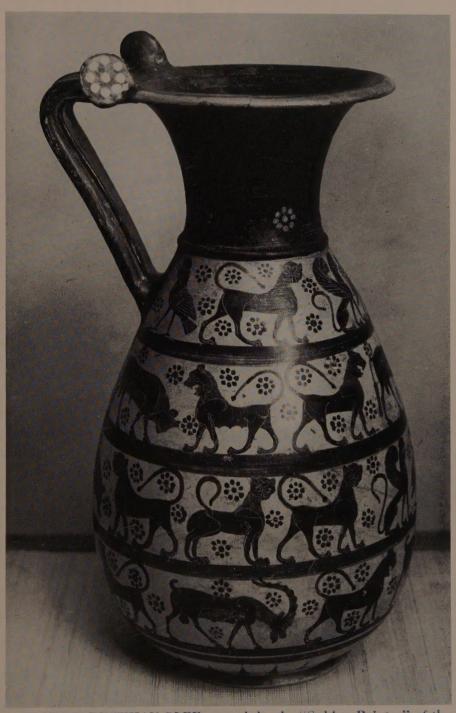
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# **ACQUISITION**



A PROTOCORINTHIAN OLPE, a work by the "Sphinx Painter" of the third quarter of the Seventh Century, B.C., has been acquired by the Museum of Art and Archaeology of the University of Missouri in Columbia. The olpe, purchased from the Chorn Memorial Fund, is unusual both for the high quality of its painting and its excellent preservation.

# NEWS

## Additional Sites Recommended for Historic Landmark Status

Fifty-one additional sites have been recommended by the Department of the Interior as being eligible for Registered National Historic Landmark status. The sites possessing exceptional historic and archaeological value are described in three new "theme studies" in the National Park Service series which eventually will cover all the major periods of human history in the United States. The three studies are: Prehistoric Hunters and Gatherers, 20 sites; The War for Independence, 32 sites; and a sub-theme under Westward Expansion and Extension of the National Boundaries, entitled Overland Migrations West of the Mississippi River, 16 sites. The Registry of National Historic Landmarks has recommended a total of 324 sites, with 213 declared eligible for Landmark status, and the remainder already in the National Park System or having received Federal recognition. Administrators of sites found eligible for Landmark status may apply to the National Park Service for such recognition and will receive a certificate. Arrangements are also being made to make markers available.

#### Coe Foundation Grant to Old Sturbridge Village

The William Robertson Coe Foundation of New York City has awarded a grant to Old Sturbridge Village, Sturbridge, Mass., to conduct its second annual American Studies Program this summer. The course of study will be "Rural New England in the American Tradition: 1790-1840." The ten women participants, secondary school teachers of American history, will be selected upon the recommendations of the state education departments in Vermont. Florida, Tennessee, Ohio, Wisconsin, South Dakota, Arizona, Oregon, and Michigan. The course will be given from July 2 through 29.

# LINE

#### Canadian Historic House Opens

Eldon House, an historic site recently presented to the City of London in Ontario, Canada, opens officially to the public in mid-March of this year. The Curator of Eldon House is Edith Cutler.

## Painting Stolen in Rotterdam

The Museum Boymans-van Beuningen in Rotterdam reports the theft of a small panel painting from its collections on Dec. 27, 1960. It is described as follows:

Panel painting by Jan Provoost, representing *The Birth of the Virgin*; dimensions: height 13", width 7½".

The painting, reproduced below, was formerly in the D. G. van Beuningen Collection, and is reproduced in the catalogue of the collection by Dr. D. Hannema (Rotterdam, 1949), no. 32, plate 35. Any information on the whereabouts of the stolen painting should be sent to the Director, Museum Boymans-van Beuningen, Mathenesserlaan 18-20, Rotterdam, Holland, or to the police.



#### Grants to Midwest Museums by National Science Foundation

Two museums in the midwest have recently received grants from the National Science Foundation for archaeological and botanical research. The Chicago, Ill., Natural History Museum received two grants, of \$12,000 and \$9,800, while the Stovall Museum of the University of Oklahoma in Norman received a grant of \$13,900.

The largest grant to the Chicago Museum will be used for an archaeological study of the ruins of an unknown culture, the Snowflake, located in Apache and Navajo Counties in east central Arizona. The investigations, the first of this culture, will be under the direction of Paul S. Martin, the Museum's Chief Curator of Anthropology. The second grant will be used by John W. Thieret, the Museum's Curator of Economic Botany, in a study of the flora and vegetation of the Southwestern District of Mackenzie, Northwest Territories, Canada.

The Stovall Museum grant will be used for the first year of a proposed three-year program of archaeological research in Highland Ecuador. Principal investigators are William J. Mayer-Oakes, Director, and Robert E. Bell, Curator of Archaeology. Dr. Hell will conduct the 1961 field work at the El Inga site, located and tested by the Museum in 1960. The site promises to provide detailed evidence of South America's earliest man, dating ca. 8,000 B.C. Plans for additional research teams in biology and geology, as well as exhibit exchange programs, are being made.

#### **Honorary AAM Councilors**

At a recent meeting of the AAM Council, Carl E. Guthe and the Hon. Robert Woods Bliss were elected to Honorary Council Membership, in recognition of their outstanding contribution and service to the museum world.

# National and International

#### **EXPEDITION NEWS**

#### Yale-Pennsylvania: Nubia

The joint expedition to Egypt of Yale and the University of Pennsylvania Museums left in January to establish its camp in Nubia near the Temple of Abu Simbel. The threeyear expedition, financed by a \$45,-000 grant from the Bollingen Foundation and a matching grant from the University of Pennsylvania's Eckley B. Coxe, Jr., Fund, will concentrate on the ancient fortress of Gebel Adda in excavation. William Kelly Simpson, Assistant Professor of Egyptology and Research Associate of Yale's Peabody Museum, is in charge of the expedition.

## Chicago-Royal Ontario: Iraq

The Royal Ontario Museum has announced its participation in the current expedition to the ancient city of Nippur in Iraq being conducted by the American Schools of Oriental Research and the Oriental Institute of the University of Chi-George F. Dales, Assistant Curator in the Near Eastern Department, represents the Museum on the expedition, and joined it early in December, 1960. Later that month, Richard C. Haines, Field Director and Field Architect of the expedition, reported a major Sumerian find in a temple of Inanna, consisting of more than 50 ritual objects, temple gifts, and statues.

## Academy of Natural Sciences of Philadelphia: Nicaragua

An expedition to Nicaragua to gather rain forest animal specimens for the collections of the Academy of Natural Sciences in Philadelphia left in mid-February. Gen. Nicholas Biddle, who heads the expedition and underwrote its costs, is accompanied by Ralph Deshon, Consul General for Nicaragua, and Harold T. Green, Chairman of the Academy Exhibits Department.

#### New York State Association of **Museums Holds First Meeting**

Forty delegates from 36 museums of art, science, and specialized fields in the State of New York formally launched the New York State Association of Museums on Jan. 13, at a meeting held at the Museum of the City of New York.

The delegates adopted a constitution and elected six officers and six council members. The officers are: President, William C. Steere, Director, New York Botanical Garden; First Vice President, Wilbur H. Glover, Director, Buffalo Historical Society: Second Vice President, Louis C. Jones, Director, New York State Historical Association; Third Vice President, James J. Rorimer, Director, Metropolitan Museum of Art; Secretary, W. Stephen Thomas, Director, Rochester Museum of Arts & Sciences; Treasurer, Ralph Miller, Director, Museum of the City of New York.

Councilors are: Frederick J. Dockstader, Director, Museum of the American Indian; Keith Martin, Director, Roberson Memorial Center; Earl Wells, Director, Seneca Zoo, Rochester; William N. Fenton, Assistant Commissioner, New York State Museum and Science Service; James Oliver, Director, American Museum of Natural History; and Fred Hall, Director, Buffalo Museum of Science.

#### Wenner-Gren Foundation Sponsors Visual Communication Conference in New York

A conference on "Visual Communication in Commerce and in the Museum," with representatives of the museum profession and of the publishing business participating, was held in November, 1960, in New York, sponsored by the Wenner-Gren Foundation for Anthropological Research. Stephan F. Borhegyi, Director, Milwaukee Public Museum, was Chairman, with Lothar Witteborg as Co-chairman, of the Conference.

#### Museum Dedicated in Chile

The new Museo Dillman S. Bullock in El Vergel, Angol, Chile, was dedicated on March 1, in the presence of dignitaries from Chile and other American nations. The Museum, under construction for two years, will be housed in two halls, one of which has been completed. The collection of Dr. Bullock is devoted primarily to artifacts of the recently recognized prehistoric Kofkeche Indian civilization, excavated in the past 40 years, and includes the world's largest collection of Kofkeche burial urns. Also included in the collection are relics of other prehistoric Indian cultures and of the

#### **British National Trust Offers** Historic House Summer School

The British National Trust has announced that its Ninth Annual Summer School will be held at Attingham Park, Shrewsbury, Buckinghamshire, from July 6 to July 27. The subject of English historic houses will be studied under a distinguished international faculty, with tours of a number of historic houses and sites as part of the course. Inquiries may be made to Christopher Wall, Assistant Secretary, The National Trust, 42 Queen Anne's Gate, London, S.W. 1, England.

## Change at Victoria & Albert

The Victoria & Albert Museum in London has announced that the name of the Department of Engraving, Illustration, and Design has been changed to the Department of Prints and Drawings, effective Jan. 19. This, as before, is a joint Department with the Department of Paintings; the Keeper of both Departments is Graham Reynolds.

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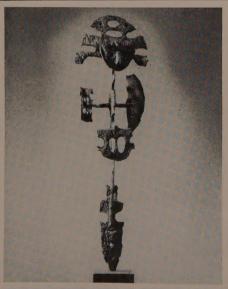
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MAX ERNST Cloud, Head and Sun oil 1958







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# NEWS LINE

#### National Park Service Holds Training Course in Washington

The National Park Service conducted its annual In-Service Training Course in Museum Methods from Jan. 9 through Feb. 3 at its Museum Laboratory in Washington, D.C., under the sponsorship of the Division of Interpretation. Several museums in the capital and nearby cities cooperated with demonstrations of museum techniques, with field trips to Colonial National Historical Park, Colonial Williamsburg, Philadelphia, and New York City.

Members of the class were: Burny M. Bell, Ft. Clatsop National Monument; Robert W. Carpenter, Hawaii National Park; Franklyn N. Hambly, National Capital Parks; Thomas Harrison, Petersburg National Military Park; Edmund J. Ladd, Branch of Archaeology; Robert Linn, Isle Royal National Park; Pat Miller, Gunnison National Monuments; George Olin, Saguaro National Monument; Harry Pfanz, Gettysburg National Military Park; Manuel San Miguel, San Juan National Historic Site; Paul Spangle, Carlsbad Caverns National Park; Louis Torres, Federal Hall National Memorial; and Rex Wilson, Fort Laramie National Historic Site.

## Summer Research Projects Open to College Students

College science majors from all over the country have been invited to apply for participation in advanced research projects to be conducted this summer by scientists of the-American Museum of Natural History in New York. The Undergraduate Research Participation Program was initiated by the Museum in 1959, and is supported by the National Science Foundation. It offers work on 12 projects: animal be-

havior studies; astronomy; mammalogy, ornithology, herpetology, living and fossil invertebrate research, and vegetation research. Those selected will receive a stipend of \$600 and, where field trips are involved, certain maintenance and traveling allowances. Application forms, which must be returned by March 15, may be obtained from Dr. Evelyn Shaw, American Museum of Natural History, 79th St. & Central Park West, New York 24, N.Y.

#### Research Query

The Hall of Fame of the Amateur Ice Speed Skating Union of the United States, located in Newburgh, New York, is seeking material related to speed skating or the history of skating in this country, for donation or possible purchase. Write to Joseph P. Monuhan, 70 Le Roy Place, P.O. Box 43, Newburgh, New York.



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# Presses

ART AND THE INTELLECT. By Harold Taylor. Introduction by Victor D'Amico. 62 pp. New York: Museum of Modern Art. 75 cents.

COMMON NATIVE ANIMALS: Finding, Identifying, Keeping, Studying. By M. F. Vessel and E. J. Harrington. Preface, Appendix, Bibliography, and Index. 175 pp. 8 color plates. Illustrated by Dorothy Thurman. San Francisco, California: Chandler Publishing Company, Inc. \$2.95, paper. \$4.95, cloth.

DRAMA WITH AND FOR CHIL-DREN. By Winifred Ward, in collaboration with Mayo Bryce. Foreword, Introduction, and Selected References. 68 pp. 15 illustrations. Washington, D.C.: Government Printing Office. 30 cents.

FERNS OF THE SIERRA. By Robert J. Rodin, Ph.D. Yosemite Nature Notes, Vol. XXXIX No. 4. Introduction, Glossary, References, and Index. 124 pp. 61 illustrations. Washington, D.C.: Department of the Interior, National Park Service. Price not given.

A FIELD LIST OF BIRDS OF THE DETROIT-WINDSOR REGION. By Ralph A. O'Reilly, Jr., Neil T. Kelley, and Alice H. Kelley. Introduction and Index. 40 pp. Map and Graphs. Bloomfield Hills, Michigan: Cranbrook Institute of Science. 50 cents.

FLORA OF PERU. By J. Francis Macbride. Botanical Series, Field Museum of Natural History, Volume XIII, Part I, Number 2. 97 pp. \$1.75; Volume XIII, Part V, Number 1. 536 pp. \$8.50; Volume XIII, Part V, Number 2. 315 pp. \$6.00. Chicago, Ill., Natural History Museum Press.

FRONTIER MILITARY POSTS OF ARIZONA. By Ray Brandes. Foreword, General and Periodical Bibliography, and Index. xviii and 94 pp. 49 illustrations, 13 figures. Globe, Arizona: Dale Stuart King. Price not given.

HERMANN STIEFFEL: Soldier-Artist of the West. By Edgar M. Howell. Contributions from the Museum of History and Technology, United States National Museum, Paper 12, Bulletin 225. 16 pp. 11 illustrations. Washington, D.C.: U.S. Government Printing Office. 20 cents.

THE INVERHURON SITE. By Walter Kenyon. Occasional Paper 1—Art and Archaelogy Division of the Royal Ontario Museum. Preface, Introduction, Summary, Appendix, and Bibliography. 51 pp. 10 plates, 6 figures. Toronto, Canada: The University of Toronto Press. Price not given.

ITALIAN HARPSICHORD-BUILDING IN THE 16TH AND 17TH CENTURIES. By John D. Shortridge. Contributions from the Museum of History and Technology, United States National Museum, Paper 15, Bulletin 225. 14 pp. 12 illustrations. Washington, D.C.: U.S. Government Printing Office. 20 cents.

MEN OF SCIENCE AND INVENTION. By Michael Blow in consultation with Robert P. Multhauf. Foreword, Bibliography, and Index. 153 pp. Illustrated. New York: American Heritage Junior Library. \$3.50.

MYLOHYUS NASUTUS: Longnosed Peccary of the Texas Pleistocene. By Ernest L. Lundelius, Jr. Texas Memorial Museum, Austin, Bulletin 1. Foreword by W. W. Newcomb, Jr., Appendix, References. 41 pp. 4 plates, 8 figures. Austin, Texas: Texas Memorial Museum. Price not given.

NAVAL BATTLES AND HEROES. By Wilbur Cross in consultation with Rear Admiral John B. Heffernan, U.S.N. Foreword, Bibliography and Index. 153 pp. Illustrated. New York: American Heritage Junior Library. \$3.50.

PATHS OF ABSTRACT ART. By Edward B. Henning. Preface and Index. 84 pp. 125 illustrations. New York: Harry N. Abrams, Inc. Price not given.

PICASSO: 45 Gravures sur Linoléum 1958-1960. Introduction by Bernhard Geiser, and Catalogue. 52 pp. 45 illustrations. New York: George Wittenborn Inc. \$2.00.

SCIENCE PROJECTS HAND-BOOK. Edited by Shirley Moore. Introduction by Watson Davis. Information file. 254 pp. Illustrated. New York: Ballantine Books, Inc. Washington, D.C.: Science Service, Inc. 50 cents.

THOMAS JEFFERSON AND HIS WORLD. By Henry Moscow in consultation with Dumas Malone. Foreword, Bibliography, and Index. 153 pp. Illustrated. New York: American Heritage Junior Library. \$3.50.

WINDHAM COUNTY'S FA-MOUS COVERED BRIDGES. By Victor Morse. Revised and with an introduction by Richard Sanders Allen. 44 p. 46 illustrations. Brattleboro, Vermont: Stephen Greene Press. \$1.50.



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# Points of View

THE Association is pleased to announce that it is establishing a Museum Resources and Information Center. The purpose of the Center is three-fold:

- 1. It is to collect and make available for the first time current information about the entire museum field.
- 2. It is to serve as a clearinghouse for information about museum research.
- 3. It is to mobilize the best professional experience and talent within the museum profession as an available resource for solving problems at the working level, and to determine needed ideals and standards for the entire field.

Current information relating to the museum field has been obtained from a series of questionnaires mailed to more than 4,500 institutions, and from reports, bulletins, and publications which are regularly sent to the Association by museums. In addition, the Association has a unique collection of past records, reports, and publications which it has been collecting since its foundation in 1906.

This information was used as the source material for the *Museums Directory*. Additional information needed by the entire museum field—comparative salary levels, attendance figures, sources of financial support, number and kinds of educational programs and facilities offered, location of specialized collections—remains to be compiled. This cannot be done until additional funds are available. To be of maximum value this material should be processed while the information is still current.

There has never been adequate publication of research done on either general or special museum problems. The bulk of the published material appeared in the 1920's and 1930's, and is now out of date and out of print. Yet today the need is far greater than in the past.

The Museum Resources and Information Center will accomplish much toward answering this need. The Center, as it continues to gather information, will encourage research, and at the same time provide an excellent source of reference material. The Center will, through its publishing program, make its information available to individual museums as well as to the public.

The Museum profession itself is one of the most important resources available to museums. A beginning has been made toward mobilizing this special talent, and a pilot project has been initiated. A group of museum professionals has agreed to consider various aspects of the successful administration and operation of children's and junior museums. Some of the specific topics chosen for individual study are:

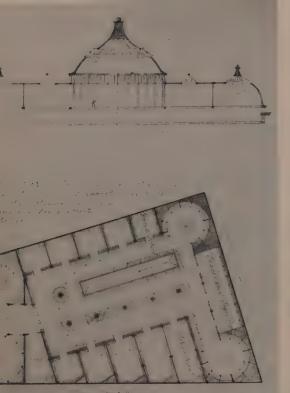
- a. Putting the Children's Museum in proper focus.
- b. Organizing a Children's Museum.
- c. The Publicly Financed Children's Museum.
- d. The Privately Financed Children's Museum.
- e. Educational Programs and Children's Museums.
- f. Exhibitions and Standards for Children's Museums.
  - g. The Children's Museum and the Art Museum.
- h. The Children's Museum and the Natural History museum.

The Committee's findings will be compiled in a handbook for children's and junior museums, and will also be incorporated in the Museum Resources and Information Center program.

Based upon the experience of this pilot project, additional groups will be organized to consider other areas and their specific problems. The emphasis of this program is directed toward the function of the museum as an educational institution, for the Association is particularly concerned with the quality and content of the educational programs being offered to an ever-increasing audience.

The Council of the Association has given its unanimous approval to the program, and believes that it is proceeding at the right pace and in the proper direction. It believes that a foundation grant in support of the Museum Resources and Information Center will enable the Association to do a better job of representing the interests of museums and the museum profession. Museums will benefit, as the assistance and information made available can be applied by them to their own special situations and problems. In turn, the community will benefit, as this program will raise professional standards and improve the quality of performance of museums in general.

Joseph Allen Patterson



Architect's study for Peter Cooper's "Museum of history, art and science," presumably prepared in 1853.

ABOUT THE AUTHOR: Calvin S Hathaway, Director of the Cooper Union Museum, received his Bachelor's degree from Princeton and has had graduate training at Harvard and New York Universities. From 1930 to 1933 he was at the Philadelphia Museum of Art, at first serving under Joseph Downs in the Department of Decorative Arts, then as Secretary to the Director, Fiske Kimball. Since 1933 he has been on the staff of the Cooper Union Museum, as Associate Curator until 1946, then as Curator until the post was renamed Director. In 1935 he was a travelling fellow of the American-Scandinavian Foundation, and from 1942 to 1946 he served in the Army, the first officer sent to the European Theatre in the Monuments. Fine Arts and Archives Service.

Calvin S. Hathaway

# Designed for Us

Everyone who serves on a museum staff has been asked at least once in his life, by a kindly inquisitor, "Well, what do you do in there all day?" The stress may fall on one "do" or the other, or it may be the day-long stretch of time that has perplexed the inquirer. On the other hand, even those who are perfectly familiar with the workings of more orthodox museums and art centres seem often enough to require an explanation of the unique nature of the Cooper Union Museum; perhaps it would be useful to speak at once of the Museum's place in its parent organization.

The Cooper Union for the Advancement of Science and Art, which just a year ago celebrated its centennial anniversary, was founded by Peter Cooper to provide free education without regard to sex, creed, or color. Classes in art and in engineering evolved into the present undergraduate degree-granting courses offered by the School of Art and Architecture and the School of Engineering, while the third of the original divisions, now known as the Division of Adult Education, was charged with offering "instruction in the science and philosophy of a true republican government . . . as of pre-eminent importance to all the great interests of mankind."

In the wonderfully humane and far-sighted letter written by Peter Cooper to the Trustees, accompanying the Trust Deed that created the institution, he proposed that "when a sufficient collection of the works of art, science and nature can be obtained, . . . glass cases shall be arranged around the walls of the gallery of the said [reading] room, forming alcoves around the entire floor for the preservation of the same." The room with its gallery is shown by an engraving published in an illustrated weekly magazine of the period, reproduced on the cover; and a more elaborate floor plan for a "Museum of history, art and science," apparently dating from the time when the building was being planned—and thus contemporary with the glass-domed Crystal Palace in New York—preserves an interesting concept from the earlier decades of museology in the United States.

The resources of the young institution did not encourage immediate formation of collections of works of art, science, and nature. To produce income for operations, the ground-floor space

# he Cooper Union Museum

was let out to shopkeepers, and space elsewhere in the building was leased to other business firms. When increased funds permitted expansion, in the early 1890's, the art classes were moved to a newly-added sixth floor, and two young granddaughters of the founder obtained the permission of the Trustees to organize a museum in space previously occupied by the art school.

These two young ladies, Sarah Cooper Hewitt and Eleanor Garnier Hewitt, would have been remarkable in any period, and were especially so in their own. In their early thirties at the time, they gave direction to their versatility through their keen perception and seriousness of purpose; their familiarity with the museums and art galleries of Europe had not only given them a portion of the pleasure to be found in foreign travel (Worth, the dressmaker, also received his fair share of their attention when they were in Paris), but had brought home to them forcibly some of the deficiencies in the cultural resources of the United States. Encouraged by the example of their grandfather, they coolly assumed the responsibility for creating in

Architectural drawings and furniture, vintage of 1915.

the Cooper Union its fourth educational division, the Museum for the Arts of Decoration.

Their sense of the practical, as well as their own tastes and interests, led the ladies to propose not a general museum of the sort envisioned by Peter Cooper—after all, New York by this time possessed the twenty-year-old American Museum of Natural History and the Metropolitan Museum of Art—but a museum that would serve the designer, the artisan, the student. They had seen and admired the collections of the South Kensington Museum in London, and of the Musée des Arts Décoratifs in Paris, and they strongly believed that a similar collection of the decorative arts would be useful in raising the standards of design and execution in their own country.

They realized from the start that in the philosophy of a museum, possessions cannot be nine points of the law; the collections amassed by a museum are indeed important, but so are the purposes and the people whom they serve. The Hewitt ladies, and their sister, Mrs. James O. Green, designed their new museum for direct and immediate use

The wallpaper collection in use at the present time.





# Designed for Use-The Cooper Union Museum



An English weaver's book of the mid-18th Century.

by all comers; working space for class groups and individuals was provided in the galleries; the supporting library that was developed hand-in-hand with collections of the decorative arts included not only books but an ambitious "encyclopaedic" picture reference collection patterned after the scrapbooks seen and admired in the Union Centrale des Arts Décoratifs. In a day of formalities and restrictions, the Cooper Union Museum was free and informal; and within a year of the inauguration of the Museum it had instituted the evening hours of opening that have continued until today, uninterrupted excepting during periods of wartime shortage of staff and fuel.

The first acquisitions of the Museum were made in 1895, and its official opening took place in May, 1897; through the sixty-odd years of its existence, despite its notable increase in size, the Museum has fortunately succeeded in retaining an atmosphere of welcoming informality; one would like to think that the numerical increase in the staff list has produced a geometrical increase in the friendly and productive relationship of the Museum with those who come to use it.

The Museum's public is composed principally of persons concerned with the design and production of objects of daily use, whether as designers, students of design, executants, or possessors of a combination of these interests; interested consumers form a second, somewhat smaller category. Casual visitors are relatively infrequent—a condition that perhaps reflects the Museum's fourth-floor location away from the direct path of passers-by.

This fourth floor, reached by a square elevator set in the cylindrical shaft that was provided in the building's original plan (the cornerstone of the Cooper Union was laid in the same year, 1853, when Elisha Otis displayed his new steam-driven elevator in New York at the Crystal Palace), has long since been enlarged by flooring over the space between the galleries mentioned by Peter Cooper, but the constriction of insufficient space continues one of the Museum's problems. An area of approximately 12,000 square feet is divided between display space and study space in the ratio of three to one; the same ratio applies to the allocation of display space, of which three-quarters is used for standing display, one-quarter for special exhibitions. Special events in the Museum's life, however, upset these ratios, when a gallery with good daylight is used for a series of demonstrations, an inner gallery is used for lectures and film projection, or an oversize special exhibition flows into galleries ordinarily used for display of permanent collections. While regretting the necessity for making space serve multiple purposes, it is possible to find some consolation in the Museum's adaptability, even without losing hope of ultimate relief from the more inhibiting limitations in the present quar-

In giving an account of the Cooper Union Museum's activities one is tempted to start with the series of successful special exhibitions that the Museum has organized in recent years; but the everyday help given as a matter of course to individual consultants, which continues to be the Museum's most characteristic service to its public, is not to be overlooked. During all the hours of opening-fifty hours a week, through the seven busiest months of the year-members of the professional staff are always on duty, so that evening and Saturday visitors may find the same degree of informed assistance as those who come during the ordinary daytime hours. These are the consultants who come to work directly with the material assembled by the Museum, whether they wish to study, to pursue research, to find suggestions for designs, to extend their knowledge of techniques; they find working space in the Museum's libraries (13,000 volumes exclusive of bound periodicals, 750,000 classified illustrations) and in the Study Rooms conducted by the Department of Textiles and the Department of Drawings and Prints. For their convenience the card catalogue of the collections is freely available to all comers, although there is a marked preference among these individual consultants for addressing their questions to the curators or the librarians. Of last year's attendance, the largest recorded in the Museum's history, nearly one-fifth was composed of such persons who came as individuals and received direct assistance from an individual member of the professional staff. Slightly more than one-fifth of the year's attendance was composed of visitors in groups—students from schools of design in New York and elsewhere, classes in art from the public schools, club groups and other organizations whose special interests run tangent to those of the Museum.

The Museum is much used by such professional organizations. In recent years joint programs have been conducted with the Residence Lighting Forum, the National Home Fashions League, and the American Institute of Decorators, New York Chapter. Members of the New York Guild of Handweavers have held frequent meetings here; lectures have been offered to such organizations as the Needlework Guild, the Needle and Bobbin Club, and the Artist-Craftsmen of New York. As a concomitant advantage of the smallness of the Museum and the relative simplicity and economy of its operations,

BELOW: Mitt (one of a pair) formed of warp-patterned silks; China, Late Eastern Chou, 3rd Century, B.C.; said to have been excavated at Ch'ang-sha.



March 1961 page 15







ABOVE, TOP: Gallery of furnishing fabrics in the textile-printing exhibition, "Design by the Yard," 1956. ABOVE, CENTER: Researchers in the Textile Study Room. AT LEFT: "The Pigeons," linen damask panel by Dora Jung; Finland, 1958.

# Designed for Use—The Cooper Union Museum

it is an easy matter to receive special groups outside the regular hours of opening, when this meets their greater convenience. Some of these groups arrange their own programs; others come for talks or guided tours by curatorial staff members. With anticipated development, the Museum looks forward to creating a separate department of education or interpretation that could work with various segments of the outside public or with the undergraduate population of the two Schools of the Cooper Union.

These students, however, even in the absence of such an educational staff, derive many advantages from having a museum as one division of their parent institution. The Department of Humanities, which conducts teaching in both of the Schools, organizes orientation tours of the Museum for firstyear engineering students, usually at the time of the year's major exhibition, and has devised several ingenious exercises for selected class groups. One year a given number of students in one of the History of Civilization sections will compose an exhibition of objects selected from the Museum's collections—a task performed with the benefit of consultations with curators, and one that obviously introduces a valuable element into class work. A year ago, another group of engineering students prepared term papers on a wide range—choice of subject had been left to the individual student-of topics supported by the study of museum material. Here again the curatorial staff was freely drawn upon for consultation and advice, and both parties gained from the exchange of ideas.

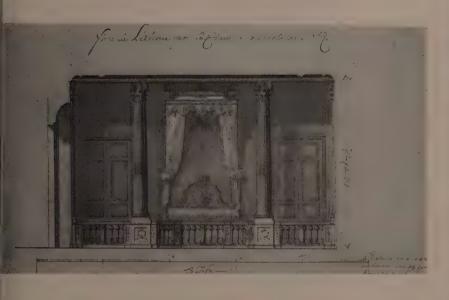
Students of the School of Art and Architecture make less formal use of the Museum's facilities. The Library, and especially the picture collection, is used, and classes in design find useful matérial in the textile collection and in the Museum's drawings and prints. Depending upon the requirements of his subject, an instructor will find reason to bring or send a class group to the Museum; but in the main it is the program of special exhibitions that entices Cooper Union art students within the Museum's portals.

For the past two decades, as its facilities have been improved, the Museum has carried on an increasingly ambitious and extensive series of special exhibitions, in most instances developing themes that can be supported from the Museum's own collections. The more important of these exhibitions have been accompanied by printed catalogues containing interpretive comment and bibliographical information that extend the useful life of the publications beyond the run of the exhibitions. Subjects so treated have included contemporary glass, embroidery, leather, lacquer, enamel, masks, English Regency decorative arts, Nineteenth Century jewelry, decorated book papers, printed textiles. This last, called "Design by the Yard," held in 1956, was the largest of the series, and the first to require temporary borrowing of space used for display of permanent collections. It presented as complete a survey of textile printing of the past and present as could be offered within acceptable compass, and was a conspicuous success with the trade no less than with the consuming public.

The largest and most significant exhibition yet organized, and one that drew much active support from industry, was held last year as one of the Museum's contributions toward the celebration of the Cooper Union Centennial. This, "The Logic and Magic of Color," appeared to be a suitable expression of the Cooper Union's purpose, as affirmed in the very name of the institution: the advancement of science and art. The Museum, as a museum of design, had had the topic under consideration for a number of years; and the interest of enthusiastic colleagues in the faculties of both of the Schools was an indispensable factor in the successful development of so difficult a theme as color. There can be few museums that are a part of an organization that also has both an art school and a department of physics; in the color exhibition, pooling of knowledge was tremendously beneficial.

Some of the Museum's exhibitions have been assembled in answer to requests made by the School of Art and Architecture for the display of material useful to support the School's instruction; others have presented to the public the excellent work accomplished after graduation by designers who were trained in the School. Four years ago, for example, a show was assembled of work by more than forty graduates who had won Fulbright Fellowships or Prix de Rome awards. Nor has the Museum forgotten the availability of work by members of the Art School faculty: two exhibitions of instructors' paintings and sculpture have been held in the past decade.

A useful extension of these special exhibitions is provided in the Museum's display window at









ABOVE, LEFT: Gilles-Marie Oppenord: Design for the bedroom of the Duc d'Orleans, Regent of France, in the Palais Royal; Paris, 1716. ABOVE, RIGHT: Silver kettle on stand; gift of the Hon. Irwin Untermyer. BELOW, LEFT: The Cooper Union Museum Elephant, of silk compound weft twill; Hispano-Moresque, 8th-11th Century; gift of J. Pierpont Morgan. BELOW, RIGHT: Winslow Homer: Study for 'Banks Fishermen'; gift of Mr. and Mrs. Charles Savage Homer.

# Designed for Use—The Cooper Union Museum

street level, believed to be the first installed by a museum in this country, where for the past twenty years the passer-by has seen frequent changes of material drawn from the permanent collections or from the special exhibition of the moment. Going farther afield, the Museum has participated in trade shows, setting up booths in exhibitions of home furnishings or textiles. The most recent of such participations by the Museum was at the inaugural display of the National Design Center in New York, where a restatement of a theme treated in the Museum's entrance gallery, the Elements of Design, was presented.

The Museum has also, in recent years, organized a small number of exhibitions for circulation by the American Federation of Arts and other agencies, largely composed of drawings from its remarkable collections: baroque stage design, rococo architecture and decoration, fountain designs, drawings by Winslow Homer; and, still in circulation, a show composed in honor of last year's Centennial to share with audiences in other cities characteristic examples of design and draughtsmanship from the Museum's holdings. Other smaller exhibitions prepared by the Museum circulate through the public schools of New York. Although the Museum's periodical, the *Chronicle*, has published studies of some of the collections, there are not yet available any printed catalogues compiled since the turn of the century, so that the circulation through such travelling exhibitions, and through a generous lending policy, remains the only means of bringing the quality and scope of the collections to the attention of a public beyond New York. the card catalogue of the collections, started when the Museum was over forty years old, advances, fuller information about the objects becomes available; and the catalogue cards are so designed as to permit easy photo-copying.

The collections of the Cooper Union Museum, in all their strengths and weaknesses, represent a wide range of the artistic creation of the past and the present; they include the objects important to a standard survey of high moments in history, and they also include much that is unusual and unexpected in a public collection—the type of object that gives depth to a museum's presentation, or supplies illuminating overtones. The textile collection is particularly strong, achieving early distinction in 1902 through the pioneering acquisition

of three European collections purchased for the Museum and given by J. Pierpont Morgan. A year earlier the foundation had been laid of the collection of architectural and decorative drawings that is unmatched in the United States, when the Misses Hewitt and their friends purchased a portion of the collection of the Curator of the Borghese Gallery, Cavaliere Giovanni Piancastelli. Furniture and woodwork, ceramics and glass, metalwork, lace and embroidery are all here in extensive series and good examples; and the wallpaper collection is believed to be the most varied and complete of any museum collection in this country.

Active collecting continues in all of these categories, and in others. A few examples of the acquisitions of recent years that have notably strengthened the collections are: Chinese costume accessories of woven silk, thought to antedate the Han period, Near Eastern textiles of late Classical and Early Christian date, Chinese and European porcelain, European and American silversmith's work, European and Near Eastern glass, remarkably fine lace, two superb panels of European embroidery of the Sixteenth Century, a German Gothic architectural drawing, an Oppenord sketchbook, and other treasures equal in quality.

There are now something over 85,000 objects in the collections, and it is perhaps worthy of note that none of these has been purchased with funds appropriated from the income of the Cooper Union. The Misses Hewitt themselves, and other members of the Hewitt family, were untiring in their gifts of objects and of funds for purchase of museum material; loyal friends and sympathetic adherents have given over the years the gratifying and tangible measure of their belief in the Museum's aims. Not only gifts of cash and of objects but, especially in the earlier years, large gifts of time and effort have gone to the development of this youngest of the Cooper Union's educational divisions; even the trimming and mounting of illustrations in the picture collection was a welcome corvée for faithful friends of the Hewitts. In describing the help of these friends, in her published account of the early years of the Museum, Miss Eleanor Hewitt wrote:

Had it not been for their initial poverty, perhaps the Directors would never have been in a position to recognize the priceless value of this amateur help. The intellectual aid offered by educated minds, not just to fill unoccupied



ABOVE: Detail of section on color designation and color symbolism in the exhibition, "The Logic and Magic of Color," 1950.



ABOVE: Museum booth in a 1958 trade show. BELOW: Detail of "The Elements of Design," installation in the Museum's entrance gallery.



hours, but from pure delight and interest in the subject, can never be equalled by the paid services of even the high-class assistant.

The situation in our own day is obviously somewhat different. The Museum continues to benefit immeasurably from the time and thought given to its concerns by the members of its Advisory Council, but it is a long time since the chores of the picture collection attracted intellectual aid by educated minds on an unpaid basis. On the other hand, the conditions of training for museum work in this country have so developed as to produce a new type of "high-class" assistant; and the writer might be pardoned for observing here that for pure delight and interest in the subject there appears to be no group of zealots comparable to those who elect to work in the fields covered by the Museum's collections. One might justifiably class the keenness and devotion of the Museum's staff among its unique assets.

Space permits no fuller exposition of the nature and activities of the Cooper Union Museum; but perhaps enough has been said to permit the reader to deduce for himself something of the Museum's aims. These might be summed up as the effort to provide, through collections and services, a perspective of past and present design that considers not only the "what," but the "when," "where," and "how," and the difficult and elusive "why." In making its appeal to connoisseurship the Museum does not stop with the question, "Is it good of its kind?" but proceeds to consider, "Is it good for a designer's creative purpose?" And one must be informed and versatile to serve equally an art as old as weaving and one as new as package designing. One may hope that these words of John Dewey, from an article written for the Chronicle at the Museum's fortieth anniversary, have lost none of their validity:

The Museum will be even a larger force in the future than it has been in the past, in carrying forward the potential artistic enrichment of the lives of countless individuals, including many who perhaps will never be aware of even the existence of the Museum.



Dwight L. Hamilton

# Dinosaur N A Unique I

The Dinosaur Quarry Visitor Center, dedicated and opened to the public on June 1, 1958, is a result of many years' planning and the MISSION 66 program of the National Park Service. The structure was designed by the San Francisco architectural firm of Anshen and Allen.

No one knows how long the fossil bones of dinosaurs had been weathering out of the hills of what is now Dinosaur National Monument in northeastern Utah before man first saw them.

Curious Indians, wandering between the upturned ridges of these Mesozoic rocks, picked up bone fragments and carried them off to their camps. In 1776, Father Escalante passed through the region, not dreaming of the antiquity hidden there. Major John Wesley Powell, on his second voyage down the Green River in 1871, recorded the presence of "reptilian remains" in the area.

But through the years, the nature of the bones remained a mystery. Then, in 1893, O. A. Peterson, a scientist from the American Museum of Natural History, discovered bones outcropping from a recognized fossil-bearing stratum while he was conducting field work in the Uinta Basin south of the present monument boundaries.

Peterson's discovery influenced a fellow paleontologist from the Carnegie Museum in Pittsburgh, Dr. Earl Douglass, to investigate the area. In 1908, he and W. J. Holland, Director of the Carnegie Museum, searched the region of Peterson's discovery for dinosaur remains.

The search came to a triumphant climax on August 17, 1909, when, as Douglass wrote in his diary, "At last in the top of the ledge where the softer overlying beds form a divide . . . I saw eight of the tail bones of a *Brontosaurus* (*Apatosaurus*) in exact position."

That was the beginning of the celebrated dinosaur quarry, which was to yield such a multitude and variety of ancient forms to science, and eventually led to the establishment of Dinosaur National Monument on October 4, 1915, only a year before the creation of the National Park System.

In 1923, knowing that the quarry was protected, Dr. Douglass turned to the idea of making an ideal exhibit of the fossils right where they lie. His letter to Dr. Walcott, the then Secretary of the Smithsonian Institution, reads, in part, "I hope that the Government, for the benefit of science and the people, will uncover a large area, leave the bones and skeletons in relief and house them in. It would make one of the most astounding and instructive sights imaginable."

ABOUT THE AUTHOR: Dwight L. Hamilton is the Chief Park Naturalist of Dinosaur National Monument in Utah-Colorado. He received his B.S. degree from Colorado College in Colorado Springs, and has attended Colorado State University in Fort Collins and Colorado State College in Greeley. Before coming to Dinosaur, he served as a park ranger in Mount Rainier National Park in Washington and as a seasonal park ranger in Rocky Mountain National Park in Colorado. He has also been an elementary school teacher in the Estes Park, Colorado, public schools.

# nal Monument ace Museum

This is precisely what the Government had in mind, too, but it was not until September, 1953, that the work of developing an in-place exhibit for the monument was begun. In 1957, the construction of a building to enclose the quarry face, the first of its design ever attempted, was started, and it was dedicated on June 1, 1958.

The unique building was constructed over the hogback outcrop of Jurassic age Morrison sandstone for a length of 180 feet. The fossil-bearing layer, tilted at a 67-degree angle, forms the north wall of the building.

Visitors enter the building by means of a winding ramp which leads to the second floor lobby. From the lobby, which contains a simple exhibit depicting the "Development of an Idea," the visitor steps out onto a balcony.

The balcony extends the length of the building, about 12 feet above ground level, which places the eye on level with the center of the quarry cliff. Strolling along the balcony, the visitor can observe fossil bones reliefed in-place and watch workmen, under the direction of Dr. Theodore E. White, resident paleontologist, as they search for additional fossil material, clear away the matrix or rock, and proceed with the tedious and painstaking process of reliefing.

Each phase of the operation can be closely observed. Pneumatic drills are first employed to provide a series of short holes into which two halfrounds of wrought iron are dropped. An iron wedge is then driven between them. When tension gets great enough, the rock breaks along the line of holes. Thus the unproductive rock surrounding the fossils is removed. Smaller pneumatic tools, called chipping hammers, are sometimes used to



Detail of the "Sandbar Cemetery" diorama, depicting the origin of the vast fossil deposits which form the Monument. The diorama is one of 29 exhibits shown at the Visitor Center to explain the history of the quarry.

work some of the remaining rock from the bone; however, the final cleaning must always be done with small hand implements, even dental tools. When the bones have been exposed in high relief, they are treated with a synthetic resin which helps to prevent deterioration and darkens them slightly to give color contrast between the fossil and surrounding rock.

The visitor may also read interpretive exhibits attached to the balcony railing which tell him what he is seeing—what kind of dinosaur the bones are

## Dinosaur National Monument

from and where the bones fit into the creature's original skeleton.

Of the 11 species of dinosaurs discovered thus far in the quarry, parts of 7 are now exposed to There are the Apatosaurus, Antrodemus, Barosaurus, Stegosaurus, Diplodocus, Camptosaurus, and one species of Camarasaurus. Those which were discovered during the early days of the quarrying operation and subsequently removed are Laosaurus, Dryosaurus, and a smaller species of Camarasaurus. The 11th species, discovered during the summer of 1960, was identified as Ceratosaurus from the two pieces of skull found. The premaxillary, with three teeth visible, and the maxillary may be seen in the laboratory. Other Jurassic dinosaurs, such as the Brachiosaurus, as yet not known to be present in the quarry, may some day be uncovered. This digging into the unknown adds zest not only for the workmen but also for the visitors watching the operation.

Although the reliefing project continues almost uninterrupted, only a small portion of the quarry face has been reworked. It will be many years before this exposure ceases to be a "working" exhibit. In many respects this is desirable, as greater numbers of people will have the opportunity to observe the work in progress. Slow as the work is, each day brings out new and different bones. One visit to the quarry can hardly be considered as having shown all it has to offer.

As this working, in-place exhibit is probably the first of its kind the visitor has ever seen, he will undoubtedly have many questions. Although most of these certainly will be answered in the exhibits on the lower floor directly beneath the balcony, park ranger-naturalists are on hand to answer such questions and explain in more detail just what the workmen are doing.

When the west end of the balcony and the stairs leading to the ground level are reached, the visitor can see the continuity of the quarry cliff through the glass walls. Several bones have been exposed outside the building so that the visitor can see that the fossil beds are not confined to the visitor center, but extend in the Morrison formation at least a mile, east and west, from it. Descending the stairs, the visitor comes to the first of 29 exhibits constructed in the National Park Service's Western Museum Laboratory. The exhibits aim to tell the story of the quarry, its geologic history, discovery,

and development, and the story of the dinosaurs themselves.

Some of the exhibits are flat panels with illustrations of photographs and paintings, while others are three-dimensional and make use of specimens and models. An outstanding exhibit of the latter type is entitled "Out of the Rock—Into Men's Minds," and demonstrates step by step the work necessary to remove a specimen from the quarry rock and prepare it for study and later exhibition.

As the visitor passes from one exhibit to another, he is able to obtain a clear, uninterrupted view of the quarry cliff and the fossil bones. He may also look through several windows into the preparatory laboratory where, on occasion, he may watch workmen repairing damaged fragments of bone, cleaning other fossil material, or making and sharpening some of the handtools used in the reliefing process. Small specimens, such as teeth and claws, are exhibited here also, being too small to be seen if left in the cliff.



A movable crane takes equipment and tools to any part of the quarry cliff, and provides a working platform from which the reliefing of the bones can be done with ease.

Each of the exhibits tells its part of the whole story in a smooth-flowing, interesting manner. These exhibits are highlighted by a small but finely detailed diorama which answers one of the most important questions posed by the very existence of the quarry itself—why did so many dinosaur bones come to accumulate in this particular location?

Constructed exactly to scale, the "Sandbar Cemetery" pictures the Jurassic landscape, semi-tropical in appearance, with an ancient, sluggish river flowing from the highlands to the west. Volcanoes mark the skyline while the foreground is a sandbar on a bend of the river. Here carcasses and skeletons have come to rest, just as modern animals—deer, sheep, and cattle—are trapped on sandbars of the Green River nearby, caught by flood waters and washed downstream to their final resting place. Several living dinosaurs and a crocodile are nearby or in the swamp of the middle distance. Scale models of vegetation present during the "age of reptiles" add reality to the scene.

Other scale models of dinosaurs are features of the "Family Tree" exhibit. Beginning with the Thecodonts, the development of dinosaurs is shown with the two main groups, Saurischia, or lizard hips, and Ornithischia, or bird hips, branching apart. These in turn branch into groups identified as carnivorous dinosaurs, giant dinosaurs for the lizard hips, and duckbilled and primitive duckbilled dinosaurs, horned dinosaurs, plated dinosaurs, and finally armored dinosaurs for the bird hips. Each major group is represented by a scale model and the number of each found in the quarry is indicated.

At two different exhibits the visitor is given the opportunity actually to feel a dinosaur bone. The first, which describes how petrification takes place, has two specimens. One, under glass, is a soft bone in which petrification was incomplete. The other is an extremely hard bone, and is mounted on the outside of the exhibit where visitors can feel it to their heart's content. The second exhibit is a free-standing femur of Apatosaurus over  $5\frac{1}{2}$  feet high.

Most questions about dinosaurs and the quarry have been answered, but not all, as the last exhibit explains. What happened to the dinosaurs? Why did they become extinct? Various theories are advanced and each one indicated as having a serious flaw.

Once through the exhibit gallery, the visitor enters another lobby, this one directly below the one into which he first entered. His tour of the Quarry Visitor Center is now complete. In this lobby, he is introduced to the remaining 325 square miles of Dinosaur National Monument by means of a pushbutton orientation panel. By pressing a button, the visitor is oriented with other points of interest by



Jim Adams works on a specimen of *Apatosaurus*. Adams and his fellow worker Floyd Wilkins were trained in the painstaking job of reliefing by Dr. Theodore E. White, Museum Geologist of Dinosaur National Monument.

a small light on a map of the area, and at the same time color transparencies of these features and of activities in which he might participate are illuminated. Should he wish to learn more about the monument, he may attend one of the short, illustrated talks which are given periodically in the library room. Or he may use the library facilities to read further of dinosaurs, history, natural history, and prehistory pertaining to the area.

Also in the lobby are educational materials, principally books, about dinosaur fossils. These materials are offered for sale by the Dinosaur Nature Association, a cooperative nonprofit organization dedicated to support and further the interpretive and educational program of the monument.

Since the visitor center's opening and dedication in 1958, it has constantly drawn many school groups from as far away as Denver, Colorado, and Salt Lake City, Utah. Many of them include, as part of their courses in earth sciences, a field trip to the quarry. Specially conducted tours are given these groups when they so desire them. In addition, professional paleontologists, geologists, and other scientists from all over the world include Dinosaur National Monument in their travel plans.

Laymen and scientists alike agree that this unique in-place exhibit is one of the most unusual, in every respect, in the world.

# Bas-relief Panels at L

How to produce a 4-foot-by-55-foot bas-relief panel economically and light enough for easy installation was the problem a few years ago at the Milwaukee Public Museum. Now that the completed project has withstood the test of time, public opinion, and my own critical appraisal, others in search of new methods may be interested in a detailed description of the process and materials involved.

The subject matter considered was the evolution of the elephant from Egyptian Oligocene to American Pleistocene, maintaining comparative sizes, approximately one-third life size, in a montage of development running from left to right across the 55-foot length, in instances overlapping for decorative effect and economy of space.

The area to be decorated was a blank wall in our Paleontology Hall above a series of 6-foot dioramas depicting prehistoric animal life.

The problem was three-fold: the selection of a material that could be easily carved in a studio, could be easily transported to the exhibition space, and would be light enough for simple installation.

I had already experimented with various insulating boards at my home studio, in small bas-reliefs for decorative purposes, and came to the conclusion that a standard board bearing the trade name HOMASOTE was suitable for the job. It is a lightweight, compressed panel easily carved and sanded. It is available in six thicknesses, from 3/8" to 17/8", and in a wide variety of sizes and

ABOUT THE AUTHOR: C. Keith Gebhardt came to the Milwaukee Public Museum in 1932, and has been Chief Artist since 1941. He is an alumnus of the University of Michigan and the Art Institute of Chicago. From 1924 to 1929 he was Director of the Winnipeg School of Art, Winnipeg, Canada, and, during this time, also taught in several summer schools at the Art Institute. He has given numerous illustrated papers on exhibit philosophy and techniques for AAM and Midwest Museum conferences.



# Cost

densities. Its very low moisture absorption, only 4% by volume after ageing, is also a distinct advantage. It can be curved on a 18" radius solely by wetting, and on a 4" radius by steam and molds. The felted, fibrous nature of the board does not permit minute detail. The amount of detail is readily determined by preliminary experimentation.

The method of procedure is to rough out the design in chalk, and then draw in detail with a very soft pencil (6B). Next cut around all outlines with a Cutawl to a depth of 1/4". For those unfamiliar with a Cutawl, it is an electric cutting machine to which a variety of chisels may be attached for vertically penetrating or cutting through a wide range of materials. It slides smoothly over the work when placed on a table and is simple to guide in following lines. The #II chisel was found to be the best suited. The next step is the selection of a proper tool to be used to shave excess in working toward the incised line. An extremely sharp tool is necessary to cut cleanly through the fibrous material. It was found, as is frequently the case, that a tool of our own design would cut down on time and labor. Several old files 11/4" wide were cut off at a 60-degree angle, beveled at 30 degrees, and sharpened to a razor edge. Files are of the proper hardness to maintain keen edges for some time. The angle is essential to permit carving in confined areas. Sandpaper of varying coarseness was used to round off edges where desired for modeled effects.

Two coats of orange shellac were then applied to give the panel firmness and to cut down on absorbency in preparation for the final coats of paint. To increase the sculptured illusion, a darker thin coat of paint may be applied to a light, thoroughly dry initial cost, and highlights wiped off.

The actual time required to complete the six elephant panels was between three and four weeks; the cost is negligible if material alone is considered, but the result would be contractually expensive.

This do-it-yourself, easily procured modeling kit is available to all sizes of museums and is applicable to a wide range of subject matter for change of pace where variety is desired. As with many museum problems, what at first glance seems utterly out of the question may ultimately be achieved through the innate ingenuity of museum personnel.





Allyn Cox, A.N.A.

# Completing an Part 2: The Dom



ABOUT THE AUTHOR: Allyn Cox was born in 1896, the son of muralist Kenyon Cox, with whom he worked at an early age as assistant. He studied at the Art Students' League of New York, and won a Fellowship to the American Academy in Rome in 1916. He spent the next five years in Italy as a student and as a first lieutenant in the American Red Cross (1918-19). Following his return to New York in 1921, Mr. Cox began his career as an traiture. In addition to his work in the National Capitol, he has executed murals for a large number of public and orivate buildings, including Dumbarton Oaks in Washington, D.C., the Law School of the University of Virginia, the Washington Masonic National Memorial in Alexandria, Va., three banks in New York City, and a number of private homes, among others. He also ex Government Cemetery in Luxembourg. Mr. Cox is the recipient of a number of of the National Academy of Design, a Trustee of the American Academy in Rome, and President of the National Some years after the operations described in Part 1 of this article (MUSEUM NEWS, Vol. 39, No. 5), in view of the extensive repairs and remodelling contemplated in the whole of the Capitol building, it was thought wise to be reassured as to the solidity of the canopy, and the firm attachment to it of its fresco, sixty feet across, that adorns the eye of the dome, so far as it could be determined without scaffolding. All appeared to be in good order, except for some powdering off of pigment. However, when work on the building had actually begun, it seemed to the advisors of the Architect that it was best to be sure, and in the winter of 1958-59 a scaffolding was built up from the floor of the Rotunda for more efficient examination by the engineers, and for repair of any weakness or condition dangerous to the fresco. Advantage could be taken of this opportunity, and cleaning, restoring, and, if necessary, re-frescoing done.

The canopy, hung from the framework of the iron dome above, has as its foundation a metal armature, shaped like a bowl, plastered and painted on the inside, protected on the outer by a sheet-metal covering. Below the rim are windows to light the painting, and below them the upper balcony, which conceals the edges of the fresco when seen from below, and gives it the effect of floating in space.

The general design of this vast work, signed by Brumidi in 1866, can be seen in Fig. 1. The carrying power he was able to get from the few simple fresco colors is proof of his sound training in Italian church decoration. From the ground, nearly two hundred feet away, every feature of the enormous, complicated composition can be seen for what it is. On closer view one finds that this clearness is a matter of skilfully graduated values of light and dark, warm and cold; outline is never relied on to sort out vague or scrambled tones. However, the execution is much less direct and simple than in the frieze. Secco work is everywhere—in hatchings and glazings for reinforcing and broadening, or even put on in solid masses, to correct the drawing. For this see the kneeling woman with flowers in the Agriculture group, (Fig. 2), where the downward extension of the drapery "a secco" is clearly visible in the photograph.

The scaffolding, a thin network of metal tubes (Fig. 4), rose to the level of the upper balcony railing, where the whole space was

# estoring the Capitol Frescos

nopy

floored over with wood. On this firm foundation was superimposed a smaller rotating unit, some twenty-five feet high where it came in the center of the space, with platforms at different levels for reaching all parts of the ceiling. Close inspection and practical work could now begin. To turn again to entries in the "technical report" (second part):

20 April, 1959: We made a rapid inspection of the whole surface. Found no loose plaster anywhere. The cracks proved to be of the wandering sort that may have occurred during drying. No change of level is observed near them, or looseness under pressure that would betray weakness, hidden or superficial. Closer inspection revealed, however, that the powdery areas of yellow pigment were much more numerous and extensive than had appeared from the balcony. All yellow and brown draperies were affected, a great many parts of the flesh, especially the darker male flesh tones, and almost all the greens, including foliage. This fluffy layer, thick, and as if entirely without binding medium, came away from the plaster at a touch, or even a breath. Surrounding colors were all firmly bound to the plaster. One could only suppose that one particular yellow pigment, frequently used, simply refused to be bound by the lime skin. One circumstance was more favorable, however, than we had thought at first. The plaster underneath these patches is in all cases hard and firm. In the area shown in Fig. 2 the parts affected were:

The drapery of the figure in Phrygian cap; Knee of Ceres, most of cornucopia and fruit; Drapery of figure leading horse; Flowers, foliage, grass, wheat, (this includes large areas of foreground); Drapery of child and most of his flesh; Not all parts of the ceiling were as bad as this, but all were affected, and, as the work progressed, we found more of this trouble all over. Only the position of the painting, where nothing could touch it, saved it from defacement long ago.

21 April: Experimented with spraying certain of these powdered bits, some with casein solution (five parts moistened powdered casein to one of lime putty, thinned with water), other pieces with lime water. Several applications of each solution were made, and left to harden overnight.

22 April: Much disappointed. Neither of the solutions penetrated deeply enough to do any good, —they made a crust on top but did not go into the plaster below. The thickness of the light feathery layer, fully one-eighth inch in places, resisted all efforts to soak it. We sought expert advice, and were referred to Mr. Rutherford J. Gettens, chemist and conservator of the Freer Gallery of Art, who very kindly called the same afternoon, took samples for analysis, and examined thoroughly the trouble spots. He said that he had never seen anything like this defect, but exploded all hopes of finding an adequate adhesive; any medium, in his opinion, strong enough to hold the loose color in place would necessarily darken it, too, and make an ugly spot. Also, if tough enough to hold, it would very likely be too tough for the plaster surface, and pull itself away.

After some consultation with Mr. Gettens, and with the Architect, it was decided, as in the case of the damaged areas of the frieze, that the appearance and decorative effect of the ceiling were the most important considerations. Rather than struggle to preserve every bit of the autograph of Brumidi, at the expense of probably introducing spotty and disturbing changes of tone, it was better to

Parts of other flesh.

## The Dome Canopy

clean off the offending portions, and repaint as closely as possible to the original effect. Photographs were taken to record the appearance, before cleaning, of the worst affected areas. Fig. 2 was one of the pictures made at that time. The technical report, so often referred to, lists in detail all the parts involved in the cleaning and repainting process.

For the dusting a vacuum cleaner was tried, but it did not give as good results as were had by hand brushing, carefully but thoroughly, with stiff nylon brushes. Washing was attempted cautiously, in various places-cautiously, remembering the remarks of Olle Nordmark, in the chapter on cleaning in his book on fresco painting, to the effect that there is danger, often, of destroying the whole tonality of a fresco by indiscreet washing. advice of certain experts consulted in Rome, which was all to the same effect, was also kept in mind. The results of cleaning with water were spotty, and the process not pursued. It had been done successfully on the even surface and strong modelling in monochrome of the frieze. Here the surface varies from very rough to very smooth where highlights are rendered with loaded lime white. The modelling is delicate, and the gradations of atmospheric colors very soft. The handling is fully pictorial, and much of the final effect depends on secco modifications. The results of washing were tested again, at the end, when it was found necessary to clean and repaint the sky background in the center. The result, instead of a delicately graded tone of light, was a patchy colorless void, representing nothing. Fortunately, its position on the ceiling has prevented the fresco as a whole from collecting as thick a coating of dirt as the frieze below.

Fig. 3 shows the drapery of "New York," her wreath, and bits of her flesh, showing the white plaster after the dusting. It will be noticed that the areas surrounding the affected parts are perfectly sound and firm, having withstood a smart brushing. It can also be seen that when the particularly thick layer of ochre-colored powder was removed from this drapery, something of underpainting or drawing of shadows remained. This was always the case. Because of this remnant, tying the parts to be repainted to their surroundings, it seemed wiser not to cut out a whole area and re-fresco, but repaint softly with casein tempera. We ground the colors in water beforehand,

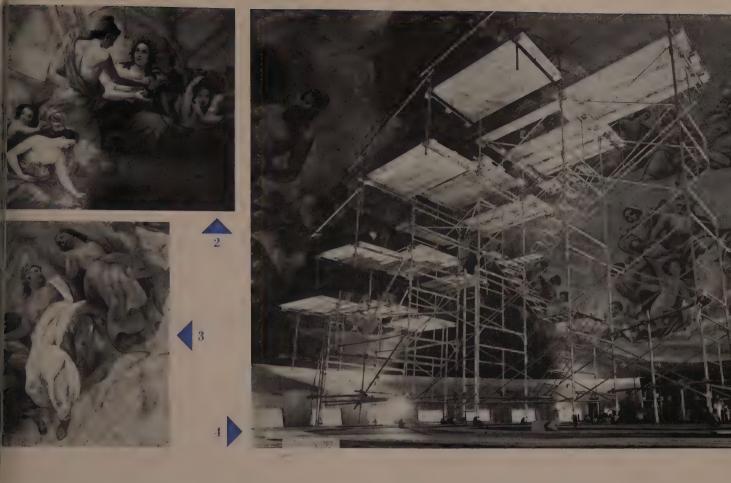
and added, each day as wanted, casein medium made by the same formula followed for the spraying, only less diluted, similar to the casein medium that had worked so well on the frieze. The colors were only those recommended as absolutely safe for use with lime.

30 April: There is only one crack in the whole ceiling which causes any anxiety at all, or looks as if it might possibly indicate weakness. It is in the center of the sky, in the round spot which might be the sun. It could most easily be refrescoed if injured, or found to be defective, so we determined on this as the best place to begin the uncovering of the upper side.

18 May: Hearing that men were coming soon to lift the tin roof, it seemed better to make some tests of our own from below, beforehand, to see if the plaster in this circle might possibly be sagging where it is cracked. Small holes were drilled which showed the plaster everywhere firmly attached to the iron armature. If there is any weakness, it must be in the metal itself.

This spot is different, in color and texture, and in its hasty workmanship, from all the rest. We know that the fresco was painted from the same scaffolding that was used in the construction of the dome. Is it possible that this was a hole left open for some reason connected with the builders' needs, and filled only at the last moment?

This guess was partly substantiated when the tin was finally rolled back, and the internal construction of the canopy seen. The center circle proved to coincide with a separate perforated iron plate, which must have been lowered in from above, like a keystone, or a manhole cover, after all the rest was fitted together. The great bowl is framed with iron ribs. Between these are fitted the metal plates, of which one can only see the edges, as they are plastered over on the back. According to drawings for them preserved in the Architect's office, they are made with openings rather like louvers or window shutters. Therefore the plaster applied to the face would key through to the back, to be held still more snugly by the later plastering of that side. The whole thing is covered with a wooden roof, and that with the tin for waterproofing; a most ingenious contrivance altogether, and one which has satisfied the inspecting engineers of its perfect stability after nearly a century. They found no weakness or deterioration whatever. Everything



was in such perfect order in this part, and as far as one could reach at the sides, that it was decided not to disturb any more of it, but put back the wood and metal covers as before. The holes we had drilled from below we plugged with lime plaster and sand, after inserting fine brass wires to be sure the plugs would not drop out.

27 May: All the rest of the work being completed, it seemed impossible by retouching to get rid of the dark lines of secco over the fresco joints which have always been so disturbing in the central sky area, with its delicately graded yellowish tone. I find that these lines were visible, too dark, and adversely criticised when the ceiling was first unveiled. Brumidi then made the statement that with time he hoped they would dry out lighter, and disappear. The reverse seems to have been the case in actual fact. It was determined to wash this part, and repaint the almost flat tone. This also involved repainting the stars over the heads of the figures representing the States, to bring them out, and softening certain edges, mostly of hair, that cut out too sharply against the new work.

At this time Mr. Russell Quandt, conservator of the Corcoran Gallery of Art, visited the dome at my invitation. He was in agreement with my opinion that in brushing we had done all that it was safe to do in the way of cleaning, stating that "this rough surface would preclude the possibility of a uniformly even cleaning, a fact proven by your own cleaning tests on the fresco, and borne out by the considerable experience I have had with similarly textured surfaces of oil paintings. An uneven cleaning which knocks the paint as well as the dirt off the "peaks" and leaves dirt in the "valleys" would be disastrous because it would reduce to an appreciable degree the all-important grand design of the fresco."

Special thanks in this undertaking, which involved so many difficult decisions, are due to Mr. Gettens, the result of whose chemical analyses, received afterwards, did nothing to invalidate the course of action he helped to determine before, and to Mr. Quandt for his expert opinion. Also to Mr. Harry L. Burnett, Jr., the Capitol photographer, who was willing to perform acrobatic feats in making his contribution, and the able assistants, to Stuart Frost, who brought full knowledge of fresco, and others, who bore much of the brunt of hard physical work at all stages. Still more indispensable to carrying out this project were the Committee that ordered the work done, and the two Architects of the Capitol, David Lynn and J. George Stewart, who gave every facility, and encouragement at all times.

All photographs accompanying this article were furnished by the Office of the Architect of the Capitol, and are reproduced with their permission.



William E. Scheele

# The Natural

The Cleveland Museum of Natural History seen from the main entrance and traffic circle; a science hall and Auditorium are to be built in the foreground.

The past several years have been some of the most eventful in the four decades which encompass the existence of the Cleveland Museum of Natural History. Dedication of a new building in 1958 was the first of five separate projects which spanned the last two and one-half years. The initial building was followed by remarkable growth of all Museum departments. From this growth many plans for future operations are developing.

Today's modern facilities are a far cry from the Ark, a simple two-room wooden structure that served as meeting place and museum for Cleveland's natural history devotees in the 1830's. This early forerunner of today's Museum earned its name because of the mounted birds and mammals that occupied every corner of the building. A visitor's chance remark that it reminded him of Noah's Ark "because it contains two of every kind" was appropriate, and the men who met there to discuss natural history began to call themselves the "Arkites."

After the Civil War, collections of the Ark were redistributed to various institutions, and from that time until 1920, Cleveland had no facilities for public display of natural history specimens. On December 13, 1920, the Cleveland Museum of Natural History was founded.

The Museum had modest beginnings; its first home was merely a business office in the Lennox Building in downtown Cleveland. By 1922, the Leonard Hanna home on Euclid Avenue had been acquired, and the first exhibits were installed in 1922. As the Museum grew, its collections increased and more exhibits and facilities were opened to the public. The Hanna House was a familiar landmark to the hundreds of thousands of museum-goers who streamed through its doors from 1922 until the move to a new home in 1958.

The most rewarding result of opening an entirely new museum was public response to the displays. First-year attendance was phenomenal. In all, fully four times as many people came to see what was going on as had ever come to the old downtown location in any single previous year.

The public responded in another way, too. As visitors saw new construction and other signs of progress, no month passed without

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# tory of Cleveland

bringing offers of personal or family collections as gifts. One could feel that the public had confidence in the Museum's future; the result was a new pattern of visiting, and a broader consideration by the public of our needs.

The visiting habits of our public changed from one of casual trips every few years to a pattern of repeat visits each year by entire families. College students increased their use of library and study collections. Teachers and staff of University Circle institutions became frequent visitors and offered their assistance in many projects. One immediate result of the school visitor trend required more integration of curriculum needs for all schools with our exhibits. The increased volume of public visits prompted many adult organizations to want to hold their regular meetings on Museum premises, while from every quarter requests continue to be received to reinstate former class schedules, club meetings, and organized lecture series, which were curtailed during transition years.

In 1950, Mr. Maynard H. Murch, while President of the Museum, was joined by his wife in making a gift of funds which was to have significant effects on the Museum and certain departments in two other neighbor institutions. Stated simply, the funds provided were to coordinate and improve the natural science teaching and staff composition at Case Institute of Technology, Western Reserve University, and the Museum. In areas where interests, services, and collections overlapped, duplication of effort or displayed material was eliminated. Consolidation of collected specimens was encouraged, and goals formulated which would strengthen the staff of each organization in fields where they are best equipped to excel.

Today, in 1961, this cooperative venture is working well, and is destined to fulfill the hopes of the donors. In addition to a transfer of specimens which has already taken place, several important staff appointments have been made which are being shared by all three institutions. Fulfilling of the Museum's share of these plans will be continuous in terms of displays, collections, and programs.

Another example of the Museum's growth is reflected in the fact that displays contain important and unique specimens never before available in the Cleveland region. Many of these are the result of exchanges with museums throughout the world. Lessons learned from the 1927 merger of the Kirtland Society of Natural Science and this Museum are being applied today. The assimilation of specimens and records is going on constantly.

Mueller Observatory, housing a  $10\frac{1}{2}$ " telescope in its dome. Surrounding the dome is an observer's deck for smaller telescopes, tracking, lectures, and direct observation of the skies.



# The Natural History of Cleveland



In 1954 Cleveland's youthful "dinosaur hunters" tunneled under a sandstone ledge to remove the fossil remains of *Haplocanthosaurus* at Oil Creek, Colorado.

Reference collections and ample display material are essential to museums in order that displays may be changed often enough to avoid monotony and to complement news or seasonal events. During the past several years, all Museum collections have grown. For example, the entire contents of the Hamann-Todd Museum of the Western Reserve Medical School, the Crile Clinic Museum, the Hertzer Museum of Baldwin-Wallace College, and the Geology Museum at Case Institute of Technology have been given to the Museum. In addition, major portions of museum collections from the Departments of Biology, Geology, and Astronomy at Western Reserve University, and the Geology Department at Oberlin College, have come to us. These transfers are important in that they place a new responsibility on the Museum staff to curate resources from smaller museums that are willing to delegate their functions to interpretive specialists.

Assuming the care of new collections has also helped instill pride in local achievement among private collectors. The example set has urged them to deposit collections in their home community rather than disperse specimens or give them to distant institutions.

All science museums are being led into another phase of growth as government agencies and important scientific societies become concerned about the public's lack of understanding of modern science. The volume of scientific information printed annually is staggering, and we find ourselves in a scientific revolution whose magnitude relatively few people appreciate or understand. In this matter, museums must be a major voice, its visitors and supporting members must become the solid core of individuals whose training and personal interest make them the nucleus of a better informed community. It is the job of the museum to present new factual information in the natural sciences to all citizens. Our organization joins others like it in this field of vital service to our nation.

By assuming the role of interpreter of new scientific knowledge for visitors, we also assume that the character of our displays must occasionally change. The specimens we will need to interpret such knowledge may to some extent replace traditional and familiar mounted animals. To whatever extent changes may come, these will never alter the need to instill in the public a love of nature. No technology or new approach will ever replace the beauty and majesty of animals, forests, or the landscape itself. Adults and maturing young people must be reminded that the strength of America lies to a great extent in her renewable natural resources. They must realize and remember this every time they are asked to vote or make decisions as members of boards and committees. The lay public is helping to decide vital questions concerning conservation, research, land use, and related matters. These decisions require weighing the irreplaceable value of nature's world against shortterm technical progress or human convenience. The museum must act as advisor to the public.

The city and more widespread community of populations we live in is in violent conflict with nature as it is presented in natural history museums. A spreading city destroys nearly everything we teach our children to treasure. To modify this loss, or at least to explain why it may at times be necessary, the museum's efforts must find it constantly speaking as a leader in the field of conservation, acting as an authority and conscience to the public. New energy must be generated to help protect the dwindling open land, shrinking forests, and fading wildlife of America and the world. Conservation matters must always be a major concern and challenge.

To implement what is written here, and all of the other unstated challenges that fit this Museum's concept of education, we have established a number



# The Natural History of Cleveland

of new approaches to our function while continuing those which are traditional. Some beginnings have been made, and these will be strengthened and improved as time permits.

One of these is the addition of meaningful living animals within the building and on the grounds. The second is the use of our 12-acre grounds as part of our displays. The third is reflected in the fact that the Museum now owns some sanctuary lands and must own more. Such land will permit important future studies of this territory. The public cannot be allowed free access to these preserves, and the land will not be developed artificially as a park or tailored landscape.

A fourth and to date slowly developing program is that concerned with establishing small branch museums. Such branches are not conceived as substitutes or duplicates of what is offered in the parent institution. Displays consist of surplus specimens which illustrate basic concepts in natural history. These are an integral part of any modern school program. A natural history museum is the first important contact many young people have with science. Repeat visits help shape careers or avocations of lasting value. What is seen there must be inspiring, and whenever possible should make a special point of interpreting the territory near the museum. Branch museums are to be located near populations capable of supporting them; they cannot be a financial burden on the parent museum. Branches would alleviate the growing difficulty which school classes experience in traveling twenty or more miles for their visit and lesson. branches become the perfect means of presenting ideas and ideals to a section of the population which is constantly in conflict with nature—the growing suburbs, farm, or vacant land.

Meeting these challenges makes the scope of the Museum a limitless one. As the population expands, the need for a museum expands proportionately. As the accumulated knowledge of science expands, our horizons must stretch to cover the range of subject matter we will be using and passing along to our fellow citizens.

In the displays themselves, the theme has been to present material in a meaningful sequence and to indicate contrasts between distant parts of the world and the Great Lakes Basin. Within present structures and on the adjacent land, exhibits are grouped in a number of large subjects. These are: geologic history of the earth, the beginnings of life,

animals of the past, principles of biology, living animals, and the story of primates and man. Living animals and plants, and a controlled planting of the grounds augmenting interior botany displays, are vital supplements.

The world map that confronts every visitor to the Museum is typical of the entire exhibit plan. It is painted to show the flow of ocean currents and the patterns of climate and vegetation. Disregarding political boundaries, it stresses the fact that all of the natural sciences are inter-related.

#### GEOLOGIC HISTORY

Geology displays deal with the origin of the earth, its age, and the evolution of its surface. The installations explain that geologic events which affected our local landscape are reflected in formations throughout the continent and the world. All segments of the Museum attempt to present this type of contrast between the typical, the local, and the extraordinary. A contour map of Ohio and several dioramas combine to reflect Ohio's geology at a time when glacial ice had melted to the north and left behind it soil, animals, and plants which provided the basic stock of present-day specimens.

#### BEGINNINGS OF LIFE

The next major topic explored is the origin of life. Rapid increase in the number of animals and their expansion into every part of the world is typified by living animals as well as mounted specimens. A large aquarium contains bony fish and contrasting living primitive fish whose anatomy changed little in millions of years.

A replica of a coelocanth, living fish, reptiles, birds, and mammals greet visitors to Kirtland Hall, the main display gallery. These typify the success stories in animal evolution and diversity that are stressed throughout the building.

Entrance to the main gallery is dominated by a pool filled with living reptiles to illustrate the remarkable evolution of turtles and crocodilians. The long story of reptile evolution is further featured in the Kirtland Hall displays one can see ahead from the edge of the reptile pool.

#### ANIMALS OF THE PAST

Dominating the Hall is a segment of a landscape as it might have appeared in Jurassic times. The setting includes two dinosaurs: The bones of *Hap*-

locanthosaurus, a 72-ft. sauropod dinosaur collected by the Museum staff in Colorado; and a restoration of Ceratosaurus, a flesh-eating dinosaur from the same locality. These reptiles and others from more recent times emphasize the tremendous range of differences that can occur in a single animal group. Reptiles are regarded as among the most successful animals to have lived on earth. In the long history of their kind, there have been thousands of variations between species. Their numbers include the largest land animals that have ever lived. The dinosaurs disappeared seventy million years ago, but the alligators, turtles, and other living reptiles shown in Kirtland Hall are part of the mere handful of living remnants from this exciting and distinguished animal line.

Smaller displays of plant and animal fossils surround the dinosaur centerpiece. They are the evidence which sustains our view of how life on earth progressed to its present state. This historic review covers all geologic periods and concludes with several extinct Ice Age mammals. Two of these, the Mammoth and Irish Elk, lived long enough to be hunted and killed by Man.

#### ANIMAL LIFE TODAY

Kirtland Hall also gives a detailed explanation of the more important aspects of modern animal life. The subjects covered include evolution, reproduction, feeding, locomotion, and migration. The principles of biology which have been accumulated since the time of Aristotle are explored and basic life processes are summarized. There is also an extended review of modern mammal types.

A large balcony display area, when completed, will present a detailed view of each major animal group found in Ohio and the Great Lakes basin. The balcony supplements all other displays by giving the visitor an idea of how Ohio's plants and animals compare with those of the world.

### THE STORY OF MAN

The exhibits pertaining to the world of primate animals, including Man, start within the Ice Age area and end with an analysis of modern Man's distinctive traits. The fossil evidence of Man's beginnings are reviewed, and relationships of structure among all primates are stated. Man in the New World is represented by both prehistoric and recent Indians. As a contrast, primitive peoples

from other parts of the world are represented in a series of vignettes which typify their cultures.

#### EXPLORING THE SKIES

Things beyond earth are effectively covered in the Ralph Mueller Planetarium, and in the Mueller Observatory. The Planetarium lectures and astronomical exhibits are supplemented by observation of the skies with the Observatory's  $10\frac{1}{2}$ " refracting telescope. Scheduled programs of both facilities are independent of Museum visiting hours. Classes, clubs, or any other special group must schedule their visits to these features through the Department of Education. There is an admission charge to the Planetarium for non-members of the Museum.

In addition to the exhibit halls, Planetarium, and Observatory, the new structure contains a fine reference library, a rare book room, preparation and research laboratories, storage for extensive collections, classrooms, meeting rooms, workshops for clubs, offices, and a gift shop.

Indoor botany exhibits are very limited, and are being supplemented by appropriate landscaping of the large Museum site. Labeled nature trails, an outdoor classroom, and the recreation of a climax forest typical of the region permit the teaching of botany on a year-round basis out-of-doors.

Room for expansion still exists, and a Hall of Science and an auditorium are high on the list of future building projects.

Geology displays combine actual specimens, graphic charts, and three-dimensional constructions. Unistrut construction is combined with movable lighter metal and wood cases.



# Museums at the Crossroads

The following address was given before the meeting of the New England Museums Conference on October 14, 1960, at Worcester, Massachusetts. It is reprinted here with the kind permission of Mr. Rich.

I would like to consider museums in a broad and positive light. We are not merely press releases, money drives, membership privileges and reproductions of early prints or silver. We belong to the realm of the mind, to the services of the humanities and the sciences. In our sometimes frantic search for new or wider techniques of communication, let us not forget to find out what we are communicating—or even ask ourselves from time to time the embarrassing question, "Are we communicating anything at all?"

It is because I sense that the museum in America is challenged by various forces in today's society that I have named my talk "Museums at the Crossroads." The extraordinary impetus of the museum movement in the United States is far from slowing down. The new Directory of the Association lists approximately four thousand, five hundred institutions and, like certain nebulae, there seems to be a new one born every minute. Such public enthusiasm for public education by objects is a startling development from the simple preservative, conservative, and storage functions of the 19th Century. Francis Taylor once called the museum the "attics of civilization," but at the pace we are going and the varieties of museums we are inventing, they may soon become the cocktail lounges or drive-ins of our day. Where once museums sought to collect, then publish the results of their collecting in scholarly report, today we are often expending nine-tenths of our energies to see how much and how fast we can make the public fall in love with us.

Part of this frenzy to be popular springs from a sudden realization that most of our institutions are facing a financial problem. We simply need more money. I won't bore you or myself with the reasons why. Historically, we have reached the state that our privately endowed colleges and universities reached some twenty or thirty years ago. No society in the past has been more generous to its educational and charitable programs than ours—both in private giving and in civic governmental support. But all at once

ABOUT THE AUTHOR: Daniel Catton Rich, Director of the Worcester, Massachusetts, Art Museum, was born in Indiana. He received his Ph.B. degree from the University of Chicago, and continued his studies at Harvard University. In 1927 he was appointed Editor of the Bulletin of the Art Institute of Chicago, and subsequently held the positions of Assistant Curator of Painting and Sculpture (1929-31), Associate Curator (1931-38), Curator and Director of Fine Arts (1938-43), and Director (1943-58). In 1958 he accepted his present post. Mr. Rich is the author of several books, including Seurat and the Evolution of "La Grande Jatte" (1935) and Degas (1951). He is a frequent contributor to various scholarly journals, and a renowned lecturer in art history and related subjects.

we find that the present level of that generosity is not enough. This is our first crossroad: the financial. What shall we do? Shall we reduce our activities, cut back our program and live prudently—like a Back Bay spinster—on the secure income of our endowments? Or shall we—as we are doing here—investigate how we can augment our income and expand our program to fill some of the needs which the community is constantly asking us to fill?

Most of us, I take it, will subscribe to the second solution. But in accepting that road, we must be aware of what acceptance means. For if we are not clear on this direction we may find ourselves in the embarrassing position of doing and showing and saying things in which we do not fundamentally believe. Even more serious to our institutions is the possibility that we may—by excessive attempts at flirtation with the largest possible crowd—alienate those very friends who have been our longest, most loyal supporters. And above all that, we may be doing violence to the institution itself by warping or distorting its basic aims.

Now raising money doesn't need to mean lowering standards. I am certain that the long view is the one which constantly raises the level of our enterprises, always making the public more and more aware of our higher aims. But we should all be conscious of the dangers of sudden conversions to a wide popular appeal for funds.

Involved in this appeal is another crossroad: that of museum attendance. Since the war, attendance in most American museums has shot up. And in fund raising of any kind, attendance figures talk. Our profession is divided between those who seem to take no interest in how many enter the front door and those who over-rate the totals of the turnstiles.

I have a suspicion that the first only pretend not to care; they wish to give an impression of intellectual purity, while the watchers, on their side, are aware that raw attendance is a potential only—and not an audience that is being educated. At most, attendance indicates how much physically our plants are being used. But as we turn down the road which will lead us to increased attendance, let us be aware of two things: only those exhibits or activities which fulfill the purposes of our museums are of any lasting benefit, and that "merely to get them in" is far from enough. It is my view that we should cease being coy about box office and that we stop—as one of our confrères has said—regarding it as a naughty word.

The real question I propose tonight, the grand crossroad, one might call it almost the meeting of the turnpikes, is, "How popular should we allow ourselves to become?" Fifteen years ago such a question would have been unthinkable. When Francis Taylor wrote his peppery, incisive little book, "Babel's Tower," in 1945, he put the query otherwise. His chapter on "The Museum at the Crossroad" asked, "How soon can we abandon the ingrown scholarship of our ivory towers and come forth to meet the public? How soon can we become truly popular?" Sooner than Mr. Taylor thought, for in the decade and a half following the publication of his book there have been striking changes.

I confess to you that I perceive these changes through the myopia of the art museum. And in many cases, I am not reassured. I am not reassured when I see the art museums of the country struggling in a competitive exhibition program which takes so much staff time and so much money that our permanent collections are too often shoved aside and left in dusty, dim, out-moded installations. Instead of publishing with care and accuracy our own material (here the natural history and historical museums far outdo us since they have not fallen for the lure of the temporary exhibition) we spend most of our time on the current catalogue or ephemeral publication.

I am not reassured, either, by the bland approval of our art museums when it comes to the amateur artist. Whether it be Grandma Moses or a great statesman painting for recreation, our art institutions have often been all too eager to recognize the self-taught personality, gleefully counting in advance the attendance at the gate. I am not made confident by the use of masterpieces for charity

# Museums at the Crossroads

drives, for puzzle parties, and champagne balls; nor do I rejoice to see great museums issuing Rembrandts and Cézannes printed on little stamps you can lick and paste in a book. But enough of this intra-mural jaundice.

The trouble with the art museum is that we cannot—as you other museums can—deal wholly with knowledge and information. We are also involved with that dubious by-product, "art appreciation." Fortunately, you do not have to "appreciate" a fossil dinosaur or a 17th Century New England house or a demonstration of the principles of sound waves. But as I scan the broader museum field, I note, too, that all of us have been subjected to certain pressures. When I see a slogan "Isn't Science Fun!" or "Five Minutes of American History," I know that most of us are either in the same boat or about to climb into it.

Certain of these pressures, as I have suggested, derive from a sudden need to prove to the public that we justify our expensive existence so that they will help foot the bill. Some of us have been encouraged, no, even pushed and pulled, into new postures by bright members of our Boards of Trustees. But if we find ourselves—and our institutions—in difficulties because of *such* pressures, I believe it will be largely our own fault. It is up to us to work so closely with our trustees that a policy beneficial to the museum be hammered out together. Too often we fail to give our board members complete information and the staff's philosophy on what a museum ought to be.

With all the lure and prizes of promotion and big publicity, let us remember a few solid facts. We are not Hollywood and do not have to follow the Hollywood recipe: 99 44/100% entertainment and a fraction left for truth or art or sincerity—or whatever the West Coast wants to add to its brew. We are not Madison Avenue but Fifth Avenue, Michigan Avenue, Huntington Avenue, Main Street everywhere—the center of our cities and towns. Though from time to time we will be advised to arrange our collections by the latest department store techniques, we must resist. The Kress stores and the Kress collections are quite separate things. Never must we be persuaded to become the supermarkets of culture.

For we have nothing to "sell," only something to share. That "Thing" is precious to us and to our visitors, for it is a fragment of reality—an object. In his newest volume in English, "The Metamorphosis of the Gods," André Malraux sneers at this function—"The museum," he writes, "transforms the work of art into an 'object'—if proof be needed," he continues, "we have only to compare its Gothic rooms (and even the Cloisters in New York) with a cathedral."

True enough. By removing any work from its original environment, we change its character. But we also, by adding a new environment, give it a possible new character. This is the positive side of which Malraux sees only the negative. This positive use of the object as the center and reason for public teaching may be our strongest excuse for being.

For we are living in a world increasingly given over to the substitute—and the *ersatz*. We live on reproductions of reproductions, copies of copies, farther and farther from the thing itself and more and more in the realm of its shadow or echo. The museum re-establishes contact between a human being and a fragment of reality. It sets up a conversation between an individual and an object.

This is particularly important when the mass mind is constantly encroaching—and threatening to overtake or smother—the individual mind. We need our museums more than ever as—I quote—the "automotive age turns into the automated age." No wonder an English historian called the library and the museum "the two great civilizing forces of man."

Instead of being magnetically attracted by the mass approach in our culture, we should move rather in the direction of our colleges and universities. Do not misunderstand—I do not counsel a return to blind specialization or obscurantism. Nor do I recommend a regression to the old type of museum which has made the word and concept "distasteful" to many. But let us remember that, after all, we are teachers in the broadest sense. True, we work with objects to which words can be added rather than with words and theories alone.

It is up to us by ingenuity, by imagination, by passionate belief in our materials, to illumine—for those who will see—certain wonders of the universe and man. Let us not confuse that illumination with neon lighting, no matter how large the letters or how brightly they flash.



# 56th Annual Meeting

# **American Association of Museums**

Detroit, Michigan, May 24 through May 26, 1961

## Tuesday, May 23

9:30 a.m. Association of Science Museum Administrators; all-day meeting.

9:30 a.m. IIC—American Group; members. Open Meeting, 11:00 a.m.—2 p.m.

5.00 p.m. Advance Registration, Ballroom floor, Hotel Statler.

6:30 p.m. AAM Council Dinner & Meeting.

7:00 p.m. Reception for registrants as guests of Detroit Historical Society.

### Wednesday, May 24

9:00 a.m.—4:00 p.m. Registration, Detroit Institute of Arts.

10:00 a.m. GENERAL SESSION: Chairman, Froelich G. Rainey, President, AAM. Director's Report; welcomes from host institutions.

12:30 p.m. LUNCHEON: AAM members as guests of Detroit Institute of Arts' Founders Society.

2:00 p.m. ART-TECHNICAL SEC-TION: Chairman, Nathan Stolow, National Gallery of Canada. Topics: "Problems in the Conservation of Works of Art in Transit," Harris K. Pryor; "Some Observations on the Care of Panel Painting during Trans-Atlantic Shipment," Richard D. Buck; "Comments on Contemporary Painting Conservation by a Curator," John Gordon; "Comments on Contemporary Painting Conservation by a Conservator," Louis Pomerantz.

2:00 p.m. COLLEGE AND UNIVER-SITY MUSEUMS SECTION: Chairman, William J. Mayer-Oakes, Stovall Museum, University of Oklahoma. Topic: "The Scope of University and College Museums in the 1960's." Subjects: "University Art Museums," "University Natural History Museums," "College Art Museums," "College Natural History Museums" (speakers to be announced).

2:00 p.m. LIBRARIANS SECTION: Chairman, Carol E. Selby, Detroit Insti-

tute of Arts. Topic: "Care and Restoration of Manuscripts and Rare Books." Subjects: "Vandals in the Library," Harold W. Tribolet; "The Archives of American Art—A Collection of Documents in Process," Mrs. Miriam L. Lesley.

2:00 p.m. NATIONAL AND STATE PARKS SECTION: Chairman, William F. Hopkins, Huron-Clinton Metropolitan Authority, Detroit. Topic: "Opportunities for the Park Museums to Serve Schools." Subjects: "The Museum Goes to School," Selma Widerschein; "Lectures to School Groups," Charles J. Gebler; "Serving Schools by Publications and Museumobile," Milton D. Thompson.

2:00 p.m. PUBLIC RELATIONS SECTION: Chairman, William D. Toohey, Henry Ford Museum and Greenfield Village. Topic: "Design for Museums Without a Public Relations Staff." Workshop Subjects: "News and Feature Material for Broadcast and Printed Media," "Conducting Press Reviews" (speakers to be announced).

4:00 p.m. OPEN HOUSE: Detroit Cultural Center, as guests of host institutions

DINNER: Children's Museums Section, Hotel Statler. Chairman, Milton D. Thompson, Illinois State Museum.

8:30 p.m. GENERAL SESSION: Chairman, Joseph A. Patterson, Director, AAM. 15-minute presentation by Puppet Theatre of Detroit Art Institute of experiment in Music Theatre for Marionettes, "Little Red Riding Hood." Presentation of Foreign Museums' representatives attending AAM meeting. AAM Business Meeting follows.

# Thursday, May 25

10:00 a.m. HISTORY SECTION: Chairman, Miner W. Thomas, Jr., Henry Ford Museum and Greenfield Village. Topics: "Observance of Civil War Centennial in Museums and Historical Societies," Clement Silvestro; "New Development Silvestro;"

opment of Historical House and Village Restorations in Canada," George Mac-Beath.

10:00 a.m. REGISTRARS SECTION: Chairman, Gertrude Toomey, Philadelphia Museum of Art. Topics: "Railway-Express Transportation," E. Boykin Hartley; "Acquisition Procedures, Museum of Modern Art, New York," Betsy Jones. Panel Discussion: "Registration Responsibilities and Procedures." Moderator, Geraldine Bruckner; Panel Members, Margaret L. Bush, Dorothy H. Dudley, Marcia C. Harty, George McKenna, Margot P. Pearsall.

10:00 a.m. SHOPS AND SALES DESKS SECTION: Chairman, Etta Falkner, Old Gaol Museum, York, Maine. Topic: "Standards in Museum Sales Desks and Shops." Group Discussion, led by Chairman; Participants: Carl Fox, Samuel C. Gundy, Mrs. James L. Newcomb, Ralph Weil.

10:00 a.m. SUPERINTENDENTS SECTION: Chairman, John E. Garrett, Virginia Museum of Fine Arts, Richmond. Topics: "Floor Maintenance, The Products of Floor Maintenance and the Programming of Floor Maintenance," H. L. Green; "Protecting the Irreplaceable," Richard J. Durkin; "Suggested Methods of Packing for Traveling Exhibitions," Hans Ollendorf.

12:00 Noon. LUNCHEON: AAM members, as guests of Henry Ford Museum: Lovitt Hall.

1:15 p.m. GENERAL SESSION (Organized by Education Section): Chairman, E. McClung Fleming, Winterthur Museum, Delaware. Speaker: Louis C. Jones, "Some Observations on the Folk Museums of Northern Europe and Britain."

2:30 p.m. ART MUSEUMS SECTION: Chairman, Charles H. Sawyer, Museum of Art, University of Michigan. Topic: "The Use of Prints and Print Collections for Teaching and Research." Subjects: "Use and Collecting of Prints

(Continued on page 47, col. 2)

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

### **CANADIAN**

Montreal, Que., Museum of Fine Arts: "Form Givers at Mid-Century," Feb. 17-Mar. 6, AFA Traveling Exhibition.

Ottawa, Ont., Exhibition Extension Services: "New Talent in the U.S.A., 1960," Sept. 1-Apr. 30, AFA Traveling Exhibition.

Ottawa, Ont., National Museum of Canada: "Canoes, Kyaks, and Oomiaks," opens Feb. 15.

Toronto, Ont., Art Gallery: "Vin-

cent Van Gogh," Feb. 10-Mar. 12.
Victoria, B.C., Art Gallery of
Greater Victoria: "A Corporation
Collects," Feb. 12-Mar. 2, AFA Traveling Exhibition.

Winnipeg, Man., University of Manitoba, Architecture Building: "Irish Architecture of the Georgian Period," Feb. 18-Mar. 12, Smithsonian Traveling Exhibition.

### WESTERN

Berkeley, Calif., University of California, Robert H. Lowie Museum of Anthropology: "Nigerian Independence: Portrait of an African State," "Indians of Northwest Coast and California," continuing; "Persian Art of the 19th and 20th Centuries," opened Jan. 6.

Colorado Springs, Colo., Fine Arts Center: "Evergood Retrospective Exhibition," Jan. 18-Feb. 26; "Perception and Visual Expression," Feb. 19-Mar. 12, AFA Traveling Exhibi-

Denver, Colo., Art Museum: "French Painting Today," through Feb. 26; "Own Your Own," Mar. 3-27; "Images of History," Mar. 12-May 21.

Helena, Mont., Historical Society: "Golden Age of English 18th Century Textiles," through Feb. 28, Scalamandré Traveling Exhibition.

La Jolla, Calif., Art Center: "Ellis Jacobson, Paintings," Feb. 8-Mar. 5; "Paintings by U.C.L.A. Graduates," Mar. 1-28; "Annual Art Center

# CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Membership Exhibition," Mar. 2-26; "Sarah Roberts, Paintings," Mar. 8-Apr. 9.

Long Beach, Calif., Museum of Art: "Ninth Annual Long Beach Juried Exhibition," Feb. 5-26; "Arts of Southern California—IX: Interior Design," "Paintings by Fran Soldini," "Sculpture by Kenn Glenn," all Mar. 5-26.

Los Angeles, Calif., County Museum: "Pictorial Americana-A Study in Maps 1442-1822," Jan. 10-Mar. 12; "L'Art Nouveau," Jan. 18-Mar. 5.

Los Angeles, Calif., Municipal Art Gallery: "California Art Club," Jan. 31-Feb. 26; "Association of Women in Architecture," Feb. 28-Mar. 26.

Los Angeles, Calif., Museum of Science and Industry: "Art Directors' Show," Feb. 21-Mar. 26.

Oakland, Calif., Art Museum: "Japanese Ceramics from Ancient to Modern Times," Feb. 4-26.

Olympia, Wash., State Capitol Historical Museum: Tumwater Room, honoring the first American Colony on Puget Sound, and the end of the Oregon Trail in Washington; new installation.

Pasadena, Calif., Art Museum: "California Design," Feb. 26.
Phoenix, Ariz., Art Museum:

"Czarist Jewelry of Imperial Russia," "Ed Handler-Photographs," "French Masterpieces," "Lou Davis -Paintings," "Mexico and Its People—Photographs," through Feb.; "Chinese Art," continuing; "European Expressionists," "Japanese Dolls," "John Swope-Photographs," "Remington and Russell Show," all through Mar.

Phoenix, Ariz., Heard Museum: "Contemporary Navaho Weaving," Mar. 1-15.

Roswell, N.M., Museum: "Taos Artists' Exhibit," Feb. 5-Mar. 3.

Sacramento, Calif., Crocker Art Gallery: "Sacramento Artists' League," "Dan Nunez," "The Cali-

fornia Serigraph," all Feb. 5-Mar. 5. Salt Lake City, Utah, Utah Museum of Fine Arts: "The Golden Age in Holland," Feb. 14-Mar. 6, AFA Traveling Exhibition.

San Diego, Calif., Fine Arts Gallery: "Contemporary Greek Painting," Feb. 3-26, Smithsonian Traveling Exhibition.

San Diego, Calif., Natural History Museum: Map Section. Designed to show how maps are related to and used by science; to relate the history of map development; and to illustrate the various kinds of maps now in use; new installation.

San Francisco, Calif., California Academy of Sciences: "Seaweed," continuing. Morrison Planetarium: "Stories of the Stars,"—Apr. 2.

San Francisco, Calif., M. H. de Young Memorial Museum: "Gandhara Sculpture," Feb. 15-Mar. 15. Smithsonian Traveling Exhibition: "Into the Child's World," Feb. 1-Mar. 19.

San Francisco, Calif., Museum of Art: "The Aldrich Collection," Feb. 15-Mar. 15, AFA Traveling Exhibi-

San Marino, Calif., Henry E. Huntington Library and Art Gallery: "Water Colors by James Holland," through Feb.

Santa Ana, Calif., Charles W. Bowers Memorial Museum: "Mrs. Ciel MacArthur-Paintings," Feb. 1-26; "Hallmark Card Scholastic Exhibit," Feb. 8-25; "Chiriqui Pottery," Mar. 1-Apr. 30; "Popular Photography International Exhibit," Mar.

Santa Barbara, Calif., Museum of Art: "Two Hundred Years of American Art," opens Mar. 4.

Seattle, Wash., Art Museum: "1960 Accessions," Jan.-Mar. 1; "Northwest Printmakers' 32nd International Exhibition," "Harold Wahl, Paintings," "European Art, Museum Collections," all Feb. 9-Mar. 5; "Contemporary Ecclesiastical Exhibit," "Sara Roby Foundation Collection," "Christian Art," "Peter Foldes, Paintings," "Harry Bonath, William Cumming, Philip McCracken—Paintings and Sculpture," all Mar, 9-Apr. 2.

Seattle, Wash., Charles and Emma Frye Museum: "International Posters," Feb. 23-Mar. 16, AFA Traveling Exhibition; "Puget Sound Area Exhibition," Feb. 7-22.

### **MIDWESTERN**

Akron, Ohio, Art Institute: "Students of Toshiko Takaezu," Jan. 24-Feb. 26; "Collectors and Collections," Jan. 29-Feb. 26.

Ann Arbor, Mich., University of Michigan, Museum of Art: "Prints and Drawings by Jacques Villon," Feb. 1-28, Smithsonian Traveling Exhibition; "Paintings on Geodesic Domes by Gerome Kamrowski," opened Feb. 15.

Austin, Tex., Texas Memorial Museum: "Arctic Riviera," Feb. 5-28, Smithsonian Traveling Exhibition.

Cherokee, Iowa, Sanford Museum: "Nature Paintings," Feb. 5-Mar. 22. Chicago, Ill., Art Institute: "In-

dian Textiles," continuing; "Japanese Prints by Torii Kiyonaga," opened Jan. 4; "English Lusterware," Jan. 14-May 14; "Chinese Jades and Rhinoceros Horn Cups," opened Jan. 20; "Photographs by Syl Labrot," Jan. 20-Mar. 5; "Textiles from the Permanent Collection," "Toulouse-Lautrec Posters," "Winterbotham Collection," all Jan. 20-Mar. 12; "Chinese Lacquer," opened Feb. 10; "The Arts of Denmark," Feb. 17-Apr. 2.

Chicago, Ill., McCormick Place Art Gallery: "American Folk Art from the Abby Aldrich Rockefeller Collection," Feb. 10-Mar. 6; "Flavor and Fragrance," Feb. 19-Mar. 19, both AFA Traveling Exhibitions.

Chicago, Ill., Museum of Science and Industry: "Space Exploration," Jan. 20-Mar. 5.

Chicago, Ill., Museum of Science and Industry: Addition to "Seapower" display. Includes a full-scale reproduction of a large section of the starboard gun deck of an American fighting ship of 150 years ago; new installation.

Chicago, Ill., Natural History Museum: Shorebirds, Gulls, Auks, and Dodos. Treats in synoptic form all 16 families of the avian order *Charadriiformes*, a cosmopolitan group containing 300 species; new installation.

Cincinnati, Ohio, Art Museum: "Misch Kohn Retrospective Exhibition," Jan. 16-Feb. 28, AFA Traveling Exhibition; "The Albert P. Strietmann Collection," Feb. 7-Aug. 31; "Photographs by Edith McKee Harper," Mar. 1-30; English Silver Coffee Pots," Mar. 2-Apr. 2.

Cincinnati, Ohio, Contemporary Arts Center: "Young America—1960 Exhibition," Jan. 16-Feb. 22.

Cleveland, Ohio, Museum of Art: "Ancient Art in Viet Nam," Mar. 7-Apr. 9.

Columbus, Ohio, Gallery of Fine Arts: "German Expressionism," Feb. 10-Mar. 9. Children's Gallery: "Creative Carnival," Jan.-Mar.

Commerce, Tex., East Texas State College: "Works by University of Texas Faculty Members," through Mar

Dayton, Ohio, Art Institute: "Art-

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ists of Southern Ohio, 1961," Feb. 18-Mar. 19; "Anna M. Smith," Feb. 7-Mar. 5; "Sam Francis," Mar. 7-Apr. 2.

Des Moines, Iowa, Art Center: "Director's Choice," Feb. 10-Mar. 12.

Detroit, Mich., Historical Museum: "You and the Atom," Jan. 14-Feb. 26; "How the Detroit Story is Told," Jan.-June; "The Art of Seth Eastman," Feb. 5-26.

Detroit, Mich., Institute of Arts: "Michigan Artist-Craftsmen Show," Feb. 7-Mar. 5; "The Portrait in Prints," Feb. 11-Mar. 12.

Evansville, Ind., Museum of Arts and Sciences: "You and the Atom," Mar. 4-19; "Philately Exhibit," Mar. 5-14.

Flint, Mich., Institute of Arts: "The Dr. and Mrs. Irving F. Burton Collection of American Art (1860-1960)," Feb. 14-28; "French 20th Century Painting," Mar. 4-Apr. 9.

Fort Worth, Tex., Art Center: "Modern Church Architecture and Sculpture," Feb. 5-22.

Houston, Tex., Museum of Fine Arts: "Of Knights and Armor," Jan. 21-Mar. 12; "René Magritte in America," Feb. 2-Mar. 1.

Indianapolis, Ind., John Herron Art Museum: "Old Master Drawings," Feb. 5-26; "Contemporary Midwest Sculpture," Feb. 12-Mar. 12; "American Illustrations," Mar. 5-26.

Kansas City, Mo., William Rockhill Nelson Gallery of Art: "The Logic of Modern Art,"—Feb. 28.

Lawrence, Kans., University of Kansas, Department of Architecture: "Arts and Cultural Centers," Feb. 11-Mar. 5, Smithsonian Traveling Exhibition.

Manitowoc, Wisc., Rahr Civic Center and Public Museum: "Houses U.S.A.," Feb. 10-Mar. 4, AFA Traveling Exhibition.

Milwaukee, Wisc., Art Center: "Exotic Art," Jan. 26-Feb. 26, AFA Traveling Exhibition; "Aaron Boh-

# CURRENT EXHIBITIONS

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rod-Wisconsin Artist," Feb. 23-Apr. 2; "Famous Likenesses," Mar. 2-Apr. 2.

Minneapolis, Minn., Institute of Arts: "Richard P. Gale Collection of Japanese Paintings and Prints," Jan. 26-Mar. 6; "Drawings from the Royal Institute of British Architects," Jan. 25-Mar. 1; "Berthe Morisot-Paintings, Pastels, and Drawings," Jan. 26-Mar. 6.

Minneapolis, Minn., Walker Art Center: "The World of Edward Weston," Feb. 5-Mar. 5.

Oshkosh, Wisc., Paine Art Center and Arboretum: "Persian Miniatures," Feb. 4-24, AFA Traveling Exhibition.

Quincy, Ill., Art Center: "The Hudson River School," Feb. 8-28, AFA Traveling Exhibition.

Ruston, Ill., Louisiana Polytechnic Institute: "Enamels," Feb. 1-28, Smithsonian Traveling Exhibition.

San Antonio, Tex., Witte Museum: "Herman de Jori Architecture," Feb. 12-Mar. 5.

San Marcos, Tex., Southwest Texas State College: "Works by University of Texas Faculty Members," through Feb.

Sioux City, Iowa, Art Center: "Everett Spruce Retrospective Exhibition," Mar. 12-Apr. 2, AFA Traveling Exhibition; "Area Artists' Show," Feb. 8-Mar. 8.

Springfield, Mo., Art Museum: "Portraits of Greatness," Feb. 5-28, Smithsonian Traveling Exhibition.

St. Louis, Mo., City Art Museum: "Young America-1960 Exhibition." Mar. 8-Apr. 15.

St. Louis, Mo., Museum of Science and History: "Man and the Nature of Matter." Gift of the Monsanto Chemical Company; new installation.

St. Paul, Minn., Institute, Science Museum: Pre-Columbian Survivals in Guatemala. Includes costumes, masks, prehistoric and present-day pottery, a

full-scale replica of an idol, showing survivals of ancient Maya customs in the areas of housing, pottery, costumes, food production, and religion; new installation.

Toledo, Ohio, Museum of Art: "The Splendid Century," Jan. 7-Feb. 20; "Prints in Sequence," opens Mar. 5.

Tulsa, Okla., Philbrook Art Center: "Museum Purchase Fund," Feb. 7-28; "Perception and Visual Expression," Mar. 7-31, both AFA Traveling Exhibitions; "Collectors' Group Exhibition," Feb. 7-28; "Albert Bloch," Mar. 7-31; "Paintings by Young Africans," Mar. 7-31, Smithsonian Traveling Exhibition.

Urbana, Ill., University of Illinois, Art Gallery: "American Crafts-New Talent," Feb. 26-Apr. 2; "Festival of Contemporary Arts," Feb. 26-Apr. 2.

Waterloo, Iowa, Grout Historical Museum: "Days of Special Significance in February," Feb. 1-28.

Wichita, Kans., Art Museum: "Santos," Feb. 1-26; "Art of Japan," Mar. 8-26.

### **SOUTHERN**

Athens, Ga., University of Georgia, Museum of Art: "Paintings and Arteraft by Mrs. R. L. Stapelton," through Feb.; "Contemporary Paintings," "New Mexico Artists' Paintings," "Paintings by Robert Frieman," all through Mar.

Atlanta, Ga., Art Association: "Valentines from the Hallmark Collection," Feb. 10-Mar. 12; "Drawings by Joseph Stella," Feb. 13-Mar. 13; "International Hallmark Art Award Exhibit," Feb. 20-Mar. 7; "Georges Rouault: Miserere et Guerre," Mar. 5-25; "South Coast Art Show," Mar. 10-31.

Baton Rouge, La., Art Commission: "12th Annual Louisiana Photographers' Salon," "Second International Hallmark Art Awards," both Jan. 29-Feb. 26; "Indonesian Batiks," Feb. 5-26; "Silk-Screen Prints by Clay Walker," Mar. 5-31.

Charleston, S.C., Gibbes Art Gallery: "Nocturne," Jan. 12-Feb. 28.

Charlotte, N.C., Mint Museum of Art: "William Pachner Retrospective Exhibition," Feb. 19-Mar. 12; "Hugo Robus Retrospective Exhibition," Feb. 12-Mar. 12, both AFA Traveling Exhibitions.

Chattanooga, Tenn., George Thomas Hunter Gallery of Art: "John and Dorothy Rood Collection," Feb. 1-28; "A Tribute to Grandma Moses," Feb. 4-28, both Smithsonian Traveling Exhibitions; "Textiles Used in the Colonial National Shrines," through Feb. 28, Scalamandré Traveling Exhibition.

Columbia, S.C., Museum of Art: "Jewish Art," Feb. 5-26; "Columbia Artists' Guild Spring Show," Feb. 19-Mar. 12; "Lamar Dodd Retrospective," Feb. 26-Mar. 12; "Columbia Collects IV." Mar. 5-26.

Columbus, Ga., Museum of Arts and Crafts: "Paintings by Robert Freiman," Feb. 5-27; "Mathew Brady—Photographs of the Civil War," Feb. 1-28; "Southeastern Association of Landscape Architects," Feb. 1-20.

Coral Gables, Fla., University of Miami, Joe and Emily Lowe Art Gallery: "Ancient Peruvian Art," Jan. 13-Feb. 26; "Photographs: Klara Farkas and Jacques Wolfe," Feb. 7-26; "Paintings by Tony Scornavacca and Elaine Weinstein," Mar. 5-19; "Piranesi Prints," Mar. 5-26.

Fort Lauderdale, Fla., Art Center: "Faces and Figures in Oriental Art," "Roland Dorcely—Paintings," both Feb. 7-26; "Faces and Figures in Oriental Art," "Gouaches by Lin-Fon-Ming," both Mar. 7-26; "Early Drawings of Toulouse-Lautrec," Mar. 7-26, Smithsonian Traveling Exhibition.

Gainesville, Fla., University of Florida, Florida State Museum: "The Beginnings of Flight," Feb. 4-26, Smithsonian Traveling Exhibition; "Primitive Peoples Today," "Present-day Seminole Life," both Feb. 1-Apr. 1.

Greensboro, N.C., Junior Museum: "Charles Darwin: The Evolution of an Evolutionist," Mar. 1-31.

Huntington, W. Va., Huntington Galleries: "Joseph Low Graphics," Feb. 12-26; "Tri-State Artists," Feb. 5-Mar. 5.

Key West, Fla., Martello Gallery and Museum: "Paintings and Wood Plaques by Marie de Marsan," "Paintings by Robert Tancrede," both Feb. 21-Mar. 19.

Louisville, Ky., J. B. Speed Art Museum: "New Painting From Yugoslavia," Feb. 3-24; "Five Centuries of Drawing," Mar. 1-22; "The Quiet World," Mar. 8-28, all AFA Traveling Exhibitions; "Photographs by Robert Capa," Feb. 4-26; "Okinawa—Continuing Traditions," Feb. 15-Mar. 15, both Smithsonian Traveling Exhibitions.

Memphis, Tenn., Brooks Memorial Art Gallery: "Contemporary French Tapestries," Feb. 1-22, Smithsonian Traveling Exhibition; "17th Century European Porcelain," "Glass from Around the World," "Hawaiian and Polynesian Art," all through Feb.

Miami, Fla., Museum of Modern Art: "Joseph Baumgarten," Feb. 26-Mar. 18; "Contemporary French Tapestries," through Feb.



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Miami Beach, Fla., Art Center: "Abstract Expressionist Drawings," Feb. 6-22, AFA Traveling Exhibition.

Montgomery, Ala., Museum of Fine Arts: "19th Century Southern Portraits," Feb. 4-28; "Second Dixie Annual Exhibition," Mar. 5-30; "North-South Pottery Exhibition," Jan. 15-Mar. 15.

Palm Beach, Fla., Society of the Four Arts: "Photography in the Fine Arts," Feb. 4-26.

Richmond, Va., Valentine Museum: "History of the Telephone,"
"Launchings—Three-Stage Vanguard Rocket at Cape Canaveral," both Jan. 25-Feb. 26; "Annual Costume Exhibition," Mar. 8-Apr. 30.

Richmond, Va., Virginia Museum of Fine Arts: "Treasures in America," Jan. 13-Mar. 5.

Sarasota, Fla., John and Mable Ringling Museum of Art: "17th Century Neapolitan Paintings," opens Mar. 4.

Savannah, Ga., Telfair Academy of Arts and Sciences: "19th Century American Landscape Drawings," Feb. 1-31; "Contemporary Arts 14th Annual Southern Tour," Feb. 7-28; "Photographs of Icelandic Art," Mar. 1-31.

West Palm Beach, Fla., Norton Gallery and School of Art: "Wallace Smith," Feb. 19-Mar. 3.

### **EASTERN**

Albany, N.Y., Institute of History and Art: "Drawings by Leonardo da Vinci," Feb. 9-28; "The Bible: Chagall's Interpretations," Mar. 6-26, both AFA Traveling Exhibitions; "Robert Blood—Sculpture," Feb. 7-Mar. 5; "Philip Smeltzer and Frank Kysor—Watercolors," Mar. 7-Apr. 2.

Allentown, Penna., Art Museum: "Sterling Silver Flatware," Feb. 4-26, Smithsonian Traveling Exhibition.

Baltimore, Md., Museum of Art: "Milton Avery Retrospective Exhi-

# CURRENT EXHIBITIONS

Color Indicates Permanent Installations

bition," Feb. 6-26, AFA Traveling Exhibition.

Baltimore, Md., Walters Art Gallery: "Thai Painting," Feb. 15-Mar. 12, Smithsonian Traveling Exhibition; "Gem Engraving in Greece and Rome," through Mar. 19.

Bethlehem, Penna., Lehigh University: "Lehigh Adult Education Class Exhibit," Jan. 29-Feb. 26; "Models of Leonardo da Vinci's Inventions," Feb. 29-Mar. 24, IBM Traveling Exhibition.

Binghamton, N.Y., Roberson Memorial Center: "Ceramic National Exhibition," Feb. 22-Mar. 26.

Boston, Mass., Children's Art Centre: "Vegetarian Mosaics by Patricia Zarrella," Feb. 1-28.

Boston, Mass., Children's Museum: "Italian Fiesta," Feb. -Mar.

Boston, Mass., Metropolitan Boston Arts Center: "Latin America— New Departures," Jan. 12-Mar. 5.

Boston, Mass., Museum of Fine Arts: "Modigliani—Paintings and Drawings," Jan. 19-Feb. 26.

Boston, Mass., Museum of Science: Early all-wood water pump. The fully operating pump with built-in paddle wheel, miniature "river." and small-scale waterfall is modeled after one built almost 500 years ago by Leonardo da Vinci; new installation.

Brooklyn, N.Y., Museum: "Masters of Contemporary American Crafts," Feb. 13-Apr. 23.

Brooklyn, N.Y., Children's Museum: "Japanese Girls' Doll Festival," Mar. 3-Apr. 8.

Buffalo, N.Y., Buffalo Museum of Science: "Physicians' Art and Hobby Fair," Feb. 2-27.

Burlington, Vt., Robert Hull Fleming Museum: "Fibers, Tools, and Weaves," Feb. 4-26, Smithsonian Traveling Exhibition.

Cambridge, Mass., Harvard University, Baker Library: "Style and

Security," Feb. 8-28, AFA Traveling Exhibition.

Cambridge, Mass., Massachusetts Institute of Technology Museum: "Major Paintings from the Whitney Museum," Feb. 8-28, AFA Traveling Exhibition.

Hagerstown, Md., Washington County Museum of Fine Arts: "Models of Inventions by Leonardo da Vinci," Feb. 3-23, IBM Traveling Exhibition; "Religious Paintings by Helen Frank," Feb. 26-Apr. 2.

Hartford, Conn., Wadsworth Atheneum: "The Twain Meet: Art of the Orient," Jan. 11-Feb. 28.

Middletown, Conn., Wesleyan University, Davison Art Center: "Contemporary Architecture in Mexico," Feb. 23-Mar. 16, AFA Traveling Exhibition.

Montclair, N.J., Art Museum: "Hina Matsuri—The Japanese Girl's Doll Festival," "Paintings from the Permanent Collection," both Feb. 26-Mar. 26.

Newark, N.J., Museum: "Alaska and Hawaii," opens Mar. 2.

New Haven, Conn., Yale University Art Gallery: "Recent Acquisitions," Jan. 12-Mar. 26.

New London, Conn., Lyman Allyn Museum: "American Landscape, 1790-1890," Feb. 26-Mar. 26.

New York, N.Y., American Museum of Natural History: "Hummingbirds," through Mar. 19; "The Career of Charles R. Knight," Jan. 13-Apr. 9. Hayden Planetarium: "Astronomy in the News," Jan. 3-Feb. 27; "Our World and the Moon," Feb. 28-May 1.

New York, N.Y., Asia House: "Han Art," Feb. 9-Mar. 26.

New York, N.Y., I.B.M. Gallery: "Brady's Civil War Photos,"-Feb. 24.

New York, N.Y., Jewish Theological Seminary: "Civil War Centennial Exhibit," Dec. 8-Feb. 23.

New York, N.Y., Metropolitan Museum of Art: "Italian Drawings— Masterpieces from Five Centuries," Mar. 2-Apr. 9, Smithsonian Traveling Exhibition; "French Art of the 17th Century," Mar. 8-Apr. 30.

New York, N.Y., Museum of the City of New York: "Ruth St. Denis,"

through Mar. 31.

New York, N.Y., Museum of Modern Art: "Paintings and Sculpture from the James Thrall Soby Collection," Feb. 1-25 (at Knoedler Galleries); "Mark Rothko," Jan. 18-Mar. 12; "Max Ernst Retrospective," Mar. 1-May 7.

New York, N.Y., New-York Historical Society: "Niagara Falls, 1678-1960," through Feb.; "Theatrical Posters of Ninety Years Ago," through Mar. 12; "Figurine Models," opens Feb.

New York, N.Y., Pierpont Morgan Library: "Byron, Shelley, and

Keats," Feb. 7-Mar. 11.

New York, N.Y., Public Library, Print Gallery: "Rare Prints by Goya and Manet," through Mar. 15.

New York, N.Y., Riverside Museum: "American, Tibetan, and Far Eastern Selection from the Permanent Collection," Jan. 8-Feb. 26; "National Society of Painters in Casein," Mar. 5-26.

New York, N.Y., Scalamandré Museum of Textiles: "Modern Printed Textiles," Feb. and Mar.

New York, N.Y., Whitney Museum of American Art: "The Precisionist View in American Art," Jan. 25-Feb. 28; "Maurice Prendergast Exhibition," Feb. 22-Apr. 2.

Norwich, Conn., Slater Memorial Museum: "Notable Costumes and Other Art Objects," Feb. 5-26; "Paintings, Sculpture and Drawings," Mar. 4-25.

Philadelphia, Penna., Academy of the Fine Arts: "156th Annual Exhibition—Water Colors, Prints, Drawings," Jan. 22-Feb. 26.

Philadelphia, Penna., Art Alliance: "Central European Sculpture," Feb. 20-Mar. 12; "William Zorach—Watercolors and Drawings," "Miro's Books," Mar. 9-Apr. 9.

Philadelphia, Penna., Commercial Museum: "Festival of Italy," Jan. 21-Mar. 27; "Children's Art from Italy," Feb. 1-Apr. 16, "Italian Fabrics," through Apr. 2, both Smithsonian Traveling Exhibitions; "Italian Renaissance Textiles," through Feb. and Mar., Scalamandré Traveling Exhibition; "Modern Mosaics of Ravenna," Jan. 1-Mar. 5; "The Work of Nivola," Feb. 8-Apr. 2; "Contemporary Italian Drawing and Collage," "The New Generation in Italian Art," Jan. 1-Apr. 2, all AFA Traveling Exhibitions.

Philadelphia, Penna., Franklin Institute: "Venture Into Space." Includes a SPASCORE in which visitors can find the current positions of all known artificial satellites orbiting the earth. and a model of a lunar settlement: new installation.

Philadelphia, Penna., Natural History Museum; "Artforms in Nature—The Paintings of Erik Hans Krause," Jan. 15-Mar. 15.

Philadelphia, Penna., University of Pennsylvania, School of Fine Arts: "The Seasons," Feb. 18-Mar. 12, Smithsonian Traveling Exhibition.

Pittsburgh, Penna., Carnegie Institute, Department of Fine Arts: "Robert L. Lepper," Jan. 22-Feb. 26; "Paintings and Drawings by Paul Klee," Feb. 13-Mar. 19.

Providence, R.I., Rhode Island School of Design, Museum of Art: "Dynamic Symmetry,"—Mar. 12.

Rochester, N.Y., Museum of Arts and Sciences: "The Magnificent Enterprise: Education Opens the Door," Feb. 21-Mar. 21, Smithsonian Traveling Exhibition; "Japan, The Beautiful Land," Jan. 8-Feb. 28; "Mineral Collecting," Jan. 6-Mar. 2.

Rochester, N.Y., University of Rochester, Memorial Art Gallery: "Paintings and Sculpture from the Albright Art Gallery," through Feb.

Salem, Mass., Peabody Museum: "John Bellamy—Master Carver," Jan. 4-Mar. 25.

Scranton, Penna., Everhart Museum: "Carvings by H. M. Lindnig," Feb. 1-28; "The Image of Physics," Feb. 7-Mar. 5, Smithsonian Traveling Exhibition.

Springfield, Mass., George Walter Vincent Smith Art Museum: "Customs of Japan," Jan. 15-Feb. 26; "Haley-Haley," Feb. 5-26; "The Little International," Mar. 5-26.

Springfield, Mass., Museum of Fine Arts: "Kuniyoshi Centennial Memorial Exhibition," Feb. 26.

Staten Island, N.Y., Institute of Arts and Sciences: "Italian Master Drawings from the Collection of Janos Scholz," Feb. 12-Apr. 2.

Syracuse, N.Y., Everson Museum of Art: "Wood: Sculpture and Graphics," Jan. 20-Feb. 26, AFA Traveling Exhibition; "Scholastic Art Awards Exhibition," Mar. 4-12.

Syracuse, N.Y., University, Department of Fine Arts: "Contemporary Sculpture," Feb. 12-Mar. 5, AFA Traveling Exhibition.

Utica, N.Y., Munson-Williams-Proctor Institute: "24th Annual Exhibition, Artists of Central New York," Jan. 15-Feb. 28. Fountain Elms: "Headlines in History," Jan. 3-Apr. 2.

Washington, D.C., B'nai B'rith, Klutznick Exhibit Hall: "American Jewish Music," through Feb.

Washington, D.C., Corcoran Gallery of Art: "The 27th Biennial Exhibition of Contemporary American Painting," Jan. 14-Feb. 26; "Easter Eggs and Other Precious Objects by Carl Fabergé," Mar. 11-Apr. 16.

Washington, D.C., National Zoo: "Enchantress," (Mohini Rewa). A rare white tigress given to the Zoo by John Kluge of the Metropolitan Broadcasting Corporation.

Washington, D.C., Phillips Gallery: "Lee Gatch," Feb. 5-27, AFA Traveling Exhibition.

Washington, D.C., Smithsonian Institution: "Masterpieces of Ancient Greek Coinage," through Feb. 28.

Washington, D.C., Smithsonian Institution: Needlework Arts. Includes American quilts representing the various techniques and styles from the mid-18th to mid-19th Centuries, such as patchwork, onlaid, and inlaid or reverse appliqué. Also included are samplers, handmade lace, netting, knitting, techniques of hand and machinemade rugs, and 19th Century handkerchiefs; redesigned installation.

Washington, D.C., Textile Museum: "Rugs and Textiles from India," "Ancient Peruvian Textiles," both Dec. 13-Mar. 31.

West Hartford, Conn., Children's Museum: "Eskimo Art," Jan. 10-Mar. 1.

# WITHIN THE PROFESSION

### POSITIONS OPEN

Boston, Mass., Museum of Science: Superintendent of Buildings and Grounds. Newly created position open now. To assume complete administration of all Buildings and Grounds operations in America's fastest-growing science museum. Science museum experience is not essential. Responsible for complete administration of maintenance organization, budgetary control of expenditures now exceeding \$150,000, liason with architects and contractors for major construction project now under way. Salary open. All inquiries completely confidential. Contact Robert G. Tillotson, Director of Administration, Museum of Science, Science Park, Boston 14, Massachusetts.

East Lansing, Mich., Michigan State University, Museum: Curator of History. The position includes a professional appointment in the Dept. of History and the opportunity to work with graduate students. The Curator is charged with collecting and curating historical artifacts and manuscripts with assistance of a staff including at least one graduate assistant. He also serves as an advisor to the exhibit staffs with relation to the exhibit displays. The curator would be expected to be productive of scholarly contributions in the area of local or regional history. Qualifications include the doctoral degree in history and experience in curatorial aspects of historical manuscripts. Salary open, depending on qualifications. Apply to Rollin H. Baker, Director. The Museum, Michigan State University, East Lansing, Michigan.

Kenosha, Wisc., Public Museum: Director-Curator. Natural History and Art Museum with natural history exhibits, monthly art shows, art and lapidary classes, and a twelve-lecture travelogue series. Museum cooperates closely with school system, providing a large loan service and lecture series. Staff of six includes curator of education and

curator of preparation. Position offers social security, Wisconsin Municipalities Retirement and personal life insurance, and Blue Cross-Blue Shield. Requires Bachelor's Degree and ten years' museum experience, minimum. Salary: \$7,200-\$8,640. Apply to Norbert W. Roeder, Director, Kenosha Public Museum, Kenosha, Wisconsin.

Phoenix, Ariz., Heard Museum of Anthropology and Primitive Arts: Assistant Curator. Man or woman with A.B. degree, with background in ethnology and archaeology; some museum experience preferred. To assist in curatorial work and exhibition display. Public relations work will be an important adjunct to regular duties. Salary open. Write to Frederic S. Marquardt, President, Board of Trustees, Heard Museum of Anthropology and Primitive Arts, 22 East Monte Vista Road, Phoenix, Arizona.

Tulsa, Okla., Gilcrease Institute of American History and Art: Director. Entails responsibility for the administrative and professional direction of museum operation. The Museum, owned by the City of Tulsa, is operated by an appointed board of Trustees. Although it has a varied collection of Americana, special emphasis is placed on the story of the American Indian and on the development of the western half of the United States. Municipal Civil Service position. Selection will be made on the basis of oral interviews. Prefer previous experience as a director or assistant director in an art or historical museum, with college degree in art, history and/or archaeology. Salary within the range of \$8,400-\$10,680. Submit résumé of experience and education to Lowell Long, Director of Personnel, City of Tulsa, 4th and Cincinnati, Tulsa, Oklahoma.

Worcester, Mass., Natural History Society: **Director.** General supervision of all activities of the Society and its integrated educational program, including Daniels House, the adult Museum of Natural Science and Industry, Rice House, the Children's Dept., the Wendell Phillips Parker Nature Training School managed by the Director's Council, the Daniels School of Forestry and Conservation, and the Piedmont Center Children's Museum. Complete technical knowledge in natural history is not considered essential. During the past ten years, the program of the Society has made dynamic advances. A challenge is presented to a man with the ability to enlist and enthuse volunteers. Write to Donald W. Campbell, President, Worcester Natural History Society, 21 Cedar Street, Worcester 9, Massachusetts.

York, Penna., Historical Society of York County Museum: Curator. To plan, research and execute exhibits in a new history museum building with 30,000 square feet of exhibit space; arrange for temporary exhibits in an art gallery and period rooms; accession and care of collections; revamp exhibits and supervise operations of a farm and craft museum; supervise work of a carpenter-assistant. Will have clerical assistance. B.A. degree in American history or allied field and/or on-thejob, proven experience necessary. Two weeks' vacation with pay and other benefits. Salary: \$4,500-\$5,000, depending on qualifications. Apply to Daniel R. Porter, Director, The Historical Society of York County, 250 East Market Street, York, Pennsylvania.

### STAFF CHANGES

Charlotte, N.C., Children's Nature Museum: **Helmuth J. Naumer**, formerly with the Town Creek Indian Mound, Mt. Gilead, N.C., has been appointed Director.

Dayton, Ohio, Art Institute: Mrs. Audrey von Varga has been appointed Museum Assistant.

Dearborn, Mich., Henry Ford Museum and Greenfield Village: George O. Bird and Gerald G. Gibson have been appointed Curators of Decorative Arts.

# Positions and Personnel

Houston, Tex., Museum of Fine Arts: **James Johnson Sweeney** has been appointed Director.

Indianapolis, Ind., John Herron Art Museum: Gordon P. Freese, formerly Administrative Vice-President of Stephens College, Columbia, Missouri, has been appointed Executive Vice-President of the Art Association of Indianapolis; Douglass Gene Williams has been appointed to the Education Department.

Minneapolis, Minn., Institute of Arts: Forrest Hall Selvig has been appointed Assistant Director.

Newark, N.J., Museum: Lloyd Glasson and John Moore have joined the Exhibits Department; Audrey F. Haase has been appointed Registrar.

Phoenix, Ariz., Heard Museum of Anthropology and Primitive Arts: Mrs. Michael Padev has resigned as Public Relations Officer.

San Francisco, Calif., Museum of Art: George D. Culler has been appointed Director.

St. Louis, Mo., City Art Museum: Merrill C. Rueppel, formerly Assistant Director of the Minneapolis Institute of Art, has been named Assistant Director; Jaquelin Ambler has been appointed Supervisor of Education. She succeeds Mary Powell.

Toronto, Ont., Art Gallery: Martin Baldwin has been appointed Director Emeritus, after his retirement as active Director on Jan. 1. W. J. Withrow has been appointed Director.

Toronto, Ont., Royal Ontario Museum: Lionel Massey has been appointed Director of Administration; Dr. George F. Dales, Jr., has joined the staff as Assistant Curator in the Near Eastern Department.

Tucson, Ariz., University of Arizona, College of Agriculture: Mrs. Albert G. Hesselberg has been appointed Artist with the Cooperative Extension Service.

Washington, D. C., George Washington University: William A. MacDonald, formerly Assistant Di-

rector of the Baltimore Museum of Art, has been appointed Professor of Art and Archaeology.

Washington, D. C., National Capital Parks: George J. Olszewski has been appointed Historian, doing research for possible reconstruction of Ford's Theatre.

# Annual Meeting (cont.)

in Contemporary Art," Peter A. Wick; "The Printmaker as Historian of his Own Time," Caroline Karpinski; "The Use of Prints and Print Collections for Teaching and Documentary Purposes," Richard P. Wunder; "Antwerp Didactic Prints of the 16th Century," Ebria Feinblatt.

2:30 p.m. CHILDREN'S MUSEUMS SECTION: Chairman, Milton D. Thompson, Illinois State Museum, Springfield. Topic: "The Challenge to High School Students in Museums." Keynote Address, Margaret Brayton. Subjects: "Using a Research Program to Challenge Youth," Murl Deusing; "Summer High School Science Expeditions," Fred T. Hall; "Formula for a Living Museum," E. J. Koestner; "New Horizons for Youth in Museums," Elberta W. Fleming.

2:30 p.m. SCIENCE MUSEUMS SECTION: Chairman, J. C. Dickinson, Jr., Florida State Museum, University of Florida, Gainesville. Topic: "Federal Support and Science Museums." Subjects: "Federal Support and Public Museums," Clifford C. Gregg; "Federal Support and Private Museums," H. Radclyffe Roberts; "Federal Support of Museums," David Keck.

2:30 p.m. SPECIAL AND INDUSTRIAL MUSEUMS SECTION: Chairman, Charles G. Wilder, American Museum of Atomic Energy, Oak Ridge. Topic: "Problems and Goals of Special and Industrial Museums." Subjects: "Pharmaceutical Museums," George Griffenhagen; "The John Woodman Higgins Armory and Its Program," Jeff T. Warren; "The Wildlife Museum of the Mississippi Game and Fish Commission," Benjamin E. Gandy.

4:00 p.m. Tours, Greenfield Village.

5:00 p.m. Reception: AAM members as guests of Henry Ford Museum. 8:30 p.m. ANNUAL BANQUET: Speaker, Froelich G. Rainey, President, AAM; Hotel Statler.

### Friday, May 26

10:00 a.m. PLANETARIA SECTION: Chairman, Stanley J. Hruska, Detroit Children's Museum. Topic: "New Stars and New Trends for the Planetarium." Subjects: "The Nature and Distribution of Radio Stars," Fred T. Haddock; "The Planetarium and Museum, Partners in Education," Survey Report by the Chairman; "A Look at Detroit's Sky," Demonstration of Cranbrook Planetarium by Doris McMillan.

10:00 a.m. SCIENCE-TECHNICAL SECTION: Chairman, Gordon Reekie, American Museum of Natural History, New York. Topic: "New Concepts and New Techniques." Subjects: "New Exhibit Techniques for Smaller Museums," Robert T. Hatt; "Museum Labels: Concept, Writing, and Preparation," Luther A. Williams; "The Preparation of Biological Specimens by Freeze Drying," H. T. Meryman; "New Construction Techniques for Traveling Exhibits," James Carmel.

10:00 a.m. ICOM Committee Meeting: Chairman, James M. Brown, III, Corning Glass Center. "Report on the Nubian Project," Froelich G. Rainey; "Report on the Tokyo Seminar," William A. McGonigle and Winfield Doyle.

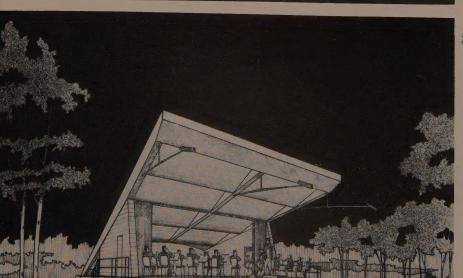
1:15 p.m. LUNCHEON: For AAM visitors to Ann Arbor, and to University of Michigan Museums and Research Libraries, as guests of the University of Michigan.

2:30—4:30 p.m. Tour of Ann Arbor Museums.

NOTE: The Detroit Season of the Metropolitan Opera Company will be held from Monday, May 22, through Saturday, May 27. Delegates interested in attending performances on Tuesday, Friday, or Saturday may write to the Detroit Grand Opera Association, 417 Ford Building, Detroit 26, Michigan.







# HIGHLIGHTS

The Planetarium of the Dayton Museum of Natural History, Dayton, Ohio (1), is now in operation. The unusual spherical structure is 30 feet high, of dum-dum covered gunnite. The Spitz A-2 instrument projects on the interior dome of acoustical plaster; the auditorium seats 90 adults. The Planetarium was a gift from the Junior League of Dayton, while the reflecting pool and landscaping were given by the Town and Country Garden Club. Architects of the Planetarium are Richard J. Neutra and Robert E. Alexander of Los Angeles, with the firm of Yount, Sullivan, and Lecklider as Associated Architects.

The new Illinois State Museum building in Springfield, Illinois (2), scheduled for completion in April, 1962, is shown in model form at the left. Governor William G. Stratton broke ground for the building on Jan. 5, culminating a 20-year campaign for new quarters. The new structure will be completely air conditioned and humidity controlled, and will have 80,500 square feet of floor area. Exhibition areas, on the first and second floors, will be artificially lighted, with elevator and escalator service. Administrative offices will be on the second floor, with laboratories, curatorial offices, and workshops on the third floor, and a classroom, a demonstration auditorium, and storage in the basement.

The Ezio Pinza Theatre (3), to be constructed on the grounds of the Stamford, Connecticut, Museum and Nature Center, is a joint project of the Museum's Theatre Committee and the Stamford Junior Chamber of Commerce. The Theatre, to be operated by the Museum on a non-profit basis, will provide a 30 x 50 foot covered stage, and outdoor seating for about 800. It will be dedicated to the memory of Mr. Pinza, a long-time resident of Stamford. Construction is expected to begin in the spring, following a fund drive.

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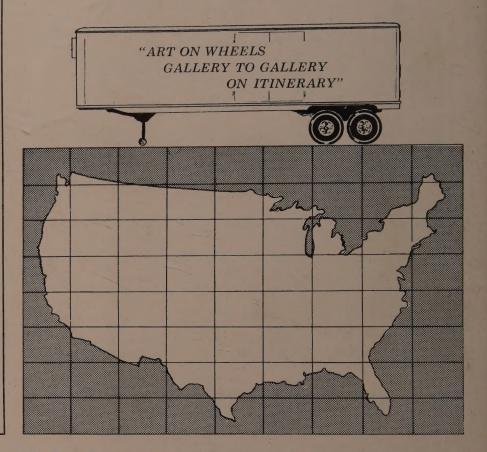
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